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A New and Compleat
I N T R O D U C T I O N
TO THE
Grounds and Rules of MUSICK,
I N T W O B O O K S :

B O O K I.

Containing the GROUNDS and RULES of MUSICK ; Or an Introduction to the
Art of Singing by Note, taken from THOMAS WALTER, M. A.

B O O K II.

Containing a New and Correct Introduction to the GROUNDS of MUSICK,
Rudimental and Practicall ; from WILLIAM TANSUR's *Royal Melody* : The
whole being a Collection of a Variety of the Choicest Tunes from the most
approved Masters.

By D A N I E L B A Y L E Y, of Newbury-Port.

*O praise ye the Lord, prepare your glad Voice, his Praise in the great Assembly to sing,
In our great Creator let Israel rejoice, and Children of Zion be glad in their King. Ps. cxlix. 1.*

Engraved, Printed and Sold by Thomas Johnston, in Brattle-street, Boston. 1756.

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Thoughts



Thoughts on *Musick* : By Dr. *Watts*.

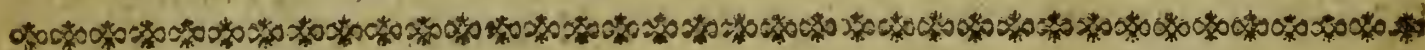
THE ART of SINGING is a most charming Gift of the God of Nature, and designed for the Solace of our Sorrows and the Improvement of our Joys. Those young Persons who are blest with a musical Ear and Voice, should have some Instruction bestowed on them, that they may acquire this delightful Skill. I am sorry that the greatest Part of our Songs, whereby young Gentlemen and Ladies are taught to practice this Art, are of the amorous Kind, and some of them polluted too. Will no happy Genius lend a helping Hand to rescue Musick from all its Defilements, and to furnish the Tongue with nobler and more refined Melody? But SINGING must not be named alone.

Various Harmony both of the WIND and STRING, were once in Use in Divine Worship, and that by Divine Appointment. It is certain then that the Use of these Instruments in common Life is no unlawful Practice, tho' the New-Testament has not ordained the Use of them in evangelical Worship.

But

But if the Voice be happily capable of this Art, it is preferable to all Instruments fashioned and composed by Man: This is an Organ formed and tuned by God himself. It is most easily kept in Exercise, the Skill is retainaed longest, and the Pleasure, transcends all the Rest. Where an Ode of noble and seraphick Composure is set throughout to Musick, and sung by an artful Voice, while the Spirit at the same Time enjoys a devout Temper, the Joys of the Soul and the Sense are united, and it approaches to the scriptural Ideas of the celestial State.

Happy the Youth who has a bright and harmonious Constitution, with a pious Turn of Soul, a *Cheerful Spirit*, and a Relish of sacred Melody! He takes a frequent Flight above this lower World, beyond the Regions of Sense and Time; he joins the Consort of the heavenly Inhabitants and seems to anticipate the Business and the Blessedness of Eternity.



Apr 21, 1902

BOOK I.

B O O K I.

Containing the GROUNDS and RULES of MUSICK explained ; or an Introduction to the Art of Singing by Note, taken chiefly from *Thomas Walter*, M. A.

First. **T**HERE are in nature but seven distinct sounds, every 8th note being the same. Thus when a tune is sung by another upon a key too low for the compass of my voice, if I would sing with the person, it must be all the way eight notes above him. A woman naturally strikes eight notes above the grum and low sounding voice of a man, and it makes no more difference than the singing of two persons upon a unison or a pitch. And here let it be observed, that the height of a note and the strength of singing it, are two different things. Two notes of equal height may be sounded so as that one shall be heard much farther than the other.

Second. The eight notes, for the sake of the learners, are called by the names, *Fa, Sol, La, Mi*, where it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa*, is but a semitone or half note ; and from *Fa* to *Sol*, from *Sol* to *La* and from *La* to *Mi*, is a tone, or whole note. That is, in rising from *Mi* to *Fa*, or from *La* to *Fa*, I don't raise my voice,

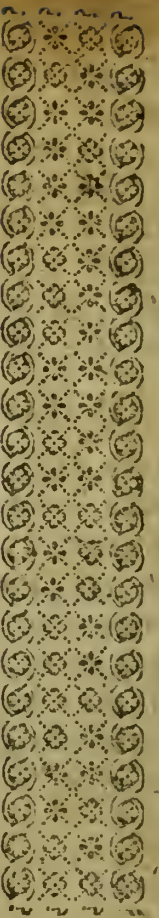
voice but half as much as in rising from *Fa* to *Sol*, from *Sol* to *La*, and from *La* to *Mi*. On the other hand, when I fall from *Fa* to *Mi*, or *Fa* to *La*, immediately below it, I fall but half as much as I do from *Mi* to *La*, or *La* to *Sol*, *Sol* to *Fa*, and this you will perceive with your ear when your singing master shall have learnt you to raise and fall your notes.

Third. The question then will be, how shall I know which is *La Fa*, or *Mi Fa*; and which is *Fa Sol*, and *Sol La*, &c. that I may give the former the true sound of an half note, and the latter the sound of an whole note; for this end was the gamut constructed and made, where there are seven letters of the alphabet made use of, to design out the seven notes, in order to the knowledge of their names, *Fa*, *Sol*, *La*, *Mi*, and by consequence the giving them their true and proper sound.

I shall here present to the reader's view a gamut, containing all the usual keys of musick, in all the placings and removes of the notes *Fa Sol La Mi*, and then explain it, which when we have finished, and it is well studied by the learner, it will be an easy matter by the application of the gamut to any tune, to name the notes thereof.

TO THE GROUNDS OF MUSICK.

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The GAMUT or, SCALE of Musick.

TREBLE.

G sol reut in Alt	Sol	Sol	La	Fa	Fa x	MI
F fa ut	Fa	Fa	Sol x	MI	x	La x MI
E la	La	MI b	Fa	La	Sol	Sol
D la sol	Sol	La	La	Sol	Fa	Fa
C sol fa	Fa	Sol	Sol	Fa x	MI x	La
B fa be mi	MI b	Fa b	Fa	La	La	Sol
A la mi re	La	La	MI	Sol	Sol	Fa
G sol reut gs	Sol gs	Sol gs	La gs	Fa gs	Fa gs x	MI
F fa ut	Fa	Fa	Sol x	MI	x	La x La
E la mi	La	MI b	Fa	La	Sol	Sol

MEDIUS.

D la sol re	Sol	La	La	Sol	Fa	Fa
C sol fa ut	Fa	Sol	Sol	Fa x	MI x	La
B fa be mi	MI b	Fa b	Fa	La	La	Sol
A la mi re	La	La	MI	Sol	Sol	Fa
G sol re ut	Sol	Sol	La	Fa	Fa x	MI

F fa ut	C: Fa	C: Fa	C: Sol	C: x MI	G: x La	G: x La
E la mi	La	MI b	Fa	La	Sol	Sol
D so re	Sol	La	La	Sol	Fa	Fa
C fa ut	Fa	Sol	Sol	Fa x	MI x	La
B mi	MI b	Fa b	La	La	Sol	Sol
A re	La	La	MI	Sol	Fa	Fa x MI
Gannut	Sol	Sol	La	Fa	Fa x	MI
F fa ut	Fa	Fa	Sol x	MI x	La x	La
E la mi	La	MI b	Fa	La	Sol	Sol

Fourth

BASS.

Fourth. We shall now go on to explain the gamut or scale of musick. And here you may observe upon the gamut or scale of musick, two marks, one over against the uppermost G but one, (mark'd thus *gs*) which is called the *G sol re ut, cliff*, from the place it stands; the other mark is over against the lowermost F but one, mark'd thus *g:*) which is called the *F fa ut cliff*, from its station on the gamut. The first of these is plac'd upon the trebles or upper parts, and wherever it stands upon your tune, call the line it stands upon G. Then you are to call the lines and spaces above in order, A, B, C, &c. Call the lines and spaces below this cliff, F, E, D, C, B, A, G, &c.

Fifth. The other is the cliff used upon the bass, or lower parts of a tune, and you are to call the line it stands upon F; then the lines and spaces above, G, A, B, &c. Those descending are E, D, C, B, A, G, &c. just in the order you find them upon the gamut. Take notice that any tune is only so many lines and spaces (upon which notes may be placed) taken from the gamut; and that each line and space corresponds with the line and space answering it on the gamut; and the same letter and name is understood to be thereupon, which is in the same places of the gamut. We will then take the first line of Windsor treble. See the examples, page first of the copper-plate, where observe, every line and space is mark'd with the proper letters at the beginning of the tune. Upon the lowest line but one stands the G cliff, which
answers

E is flated, from E to F is an whole note, viz. *Fa, Sol*. So as to the sharps; from E to F in the first column, is but half a note, that is, *La Fa*; but in column fourth, where F is sharped, from E to F is an whole note, that is, *La, Mi*; and so you may find it in the rest of the columns.

This gives the reason of the removes of the *Mi*, viz. the making the semitones whole tones, or the half notes whole notes.

For the several removes of Mi, take this short SCHEME.

The natural place for *Mi*, is in B, but if

$\overline{B}$ $\overline{B}$ and E	be flat, <i>Mi</i> is in	$\overline{E}$ A	and if	$\overline{F}$ F and C F C and G	be sharp, <i>Mi</i> , is in	$\overline{F}$ C G
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And when you have found *Mi* in any of these variations, the notes above are *Fa, Sol, La, Fa, &c.* and below, *La, Sol, Fa, La, &c.* as before.

The examples will shew us the several removes of *Mi*; and here you may compare every example with the gamut, and you will find it answering note for note; only you must observe the distinct column of the gamut. You will find the letters, the notes, the place of the *Mi* to correspond exactly. Compare the first column of the gamut, with the first example, where *Mi* is in B: the second column with the second example, where B is flat, and *Mi* is in E, and so of the rest. The tune will
 answer

A NEW INTRODUCTION

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answer with the gamut in all points. See the examples, on page first of the copper-plate.

Eighth. Tunes are said to be upon a flat or sharp key. To know whether your tune be upon a flat or sharp key, this is the general rule, if the two notes above, the last note of your tune be whole notes, it is upon a sharp key; but if the two notes above, be one an whole note, the other an half note, then it is a flat key. For instance, in Canterbury tune, the last note is upon G, and is called *Fa*; the notes above must be *Sol*, *La*, which are two whole notes; so that from *Fa*, to *La*, is a greater third. Again, in Windsor tune the last note is upon A, and is called *La*; the notes above are *Mi*, *Fa*; which makes it a lesser third. The former consists of two whole notes; the other of an whole note and an half note. When you have learned to raise and fall your notes, the difference of the sound will be perceptible by the ear. From this difference of the greater and lesser third it follows, that tunes upon sharp keys are chearful and sprightly, and therefore more suitable to psalms of praise and thanksgiving. And the flat keys being more grave and mournful, are therefore best set and sung to penitential psalms, and melancholy airs.

Ninth. The notes in musick do come under a further consideration, and that is their length, or shortness in timing of them: they are known by the names of a semibreve, minim, crotchets, quaver, semiquaver. As for their absolute length
and

and measures of time in sounding, a semibreve is sounded in the time that a man may let fall his hand slowly, and raise it again; letting his hand fall at the first sounding, and taking it up when it is half done, which lifting up of the hand finishes it.

As for their comparative length, one semibreve contains two minims; one minim two crotchets, &c. So that if a semibreve is sounded while a man lets fall his hand and raises it again, by consequence a minim is sounded while the hand is falling, and another while it is rising. And two crotchets while it is falling, and two while it is rising, &c.

From this different length of notes arises what we call the time of a tune, which is two fold, either common time, or triple time. Common time is measured by even numbers, as 2, 4, &c. each bar including such a quantity of notes, as will amount to one semibreve (which is the measure note, and guideth all the rest) it being called a whole time, or the time note.

Tripla time is measured by odd numbers, as 3, 6, 9, &c. each bar including either 3 minims, 3 crotchets, or 3 quavers, and must be sounded one third swifter than common time.

For the Musical Characters see BOOK II.

The last Thing we have to direct of, is the doctrine of concords and discords among the seven notes, for there are no more in nature, every eighth being the

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A NEW INTRODUCTION

the same, (only on a higher key,) a third lesser and greater, a fifth lesser and greater, a sixth lesser and greater, are concords: that is, if I sound a third, or fifth, or sixth above another man, my voice sounds harmoniously with his. A second and seventh are discords; a fourth is by some accounted a chord, by others a discord: but I am inclined to think the former. Note also, that if any note is a chord or discord to another, the octaves or eighths of the sounds are so too. You will find in the following tunes, many instances, where the bass is more than eight notes below the tenor answering to it: and when it is so, such two notes are a double concord to one another, and are the same in nature as a single concord. Thus an eighth is the same with a unison, a ninth with a second, a tenth with a third, &c.

The treble bass and medius, do not always begin upon a pitch, sometimes three, sometimes eight notes, &c. distance from one another. You may find their distance by observing the letters on which the first note of each stands. Thus if the first note of the bass stands on A, and the treble begins on C, they are a third asunder, the bass must be begun a third below.

Finally, observe that discords are sometimes made use of in musick, to prepare the ear by their harshness, to relish better the sweetness of a following concord. Thus oftentimes, there will be an imperfect concord, then a discord which is still more grating; which serves to keep the auditor in a longing suspense, till all the parts fall into a perfect set of chords, which finishes the harmony, and strangely charms the hearer.

BOOK II.

§. 2d. *Of the three several CLIFFS, and their Use*

IN the scale of musick, there are three marks or characters, called cliffs; one of which is or ought to be placed at the beginning of every stanza; or line of musick; in order to shew you what part it is, whether treble, tenor, or bass, &c. which characters give to the line whereon they are fixed the names of either G, C, or F; whereby you may find the names of all the rest in their proper order, both above and below it; which mark or cliff is like a key or inlet to the scale of musick; for every change of cliff, changeth the whole order of the scale, &c.

1. The bass, or fa ut cliff is generally set on the second line from the top; it gives to its place the name of F, and when sung is called Fa, made thus O :

2. The C-sol fa ut cliff is mostly used for the counter-tenor or inner parts, and may be set on any of the four lowest lines: it gives to its place the name C; and when sung is called Fa, made thus H :

3. The G sol re ut cliff, may be used for either treble or tenor, or any inner parts; and is set on the second line from the bottom: it gives to its place the name G, and when sung, called Sol, made thus gs .

N. B. That in the compass of every eight notes there are two of them called semi, or half tones; which are from Mi to Fa, and from La to Fa. Suppose a whole-tone be an inch, the half-tone is but half an inch, which is a mathematical demonstration.

CHAPTER II.

Of the names of the notes, and their rests and use.

THE scale of musick comprehends the several sorts of notes used in musick, of which I shall discourse and begin with.

1. The semibreve, whose length and proportion of time is as long as you may leisurely tell 1, 2, 3, 4, by the slow motion of the pendulum of a large chamber clock which beats seconds, it being the longest of any now in use, though formerly it was the shortest; it is the measure note.
2. The minum is but half the length, of the semibreve, having a tail to it.
3. The crotchet is but half the length of the minum, having a black head.
4. The quiver is but half the length of the crotchet, having the tail turn'd up.
5. The semiquaver is but half the length of the quaver, being turn'd up with a double stroke.

Rests are notes of silence, which signifies that you must rest or keep silence, so long as if you was sounding one of the respective notes.

Of other characters used in musick, and their use.

1. A flat is a mark of contraction, and causeth any note it is set before, that riseth a whole tone to rise but half a tone; I mean to flat or sink it half a tone lower than it was before; the same as from Fa to Mi, or Fa to La. Also all flats that are placed at the beginning of the five lines, serve to flat all such notes that shall

shall happen on that line or space through the whole strain, except any note shall be contradicted by an accidental sharp or natural. Flats are also used to regulate the Mi, in transposition of keys.

2. A sharp is a mark of extension, it being to raise or sharp any note it is set before, half a tone higher; the same as from Mi to Fa, or La to Fa——Likewise all sharps that are placed at the beginning of the five lines, serve to sharp all such notes that shall happen on that line or space, except any note be contradicted by an accidental flat or natural, which serves only for that note. Sharps are also used to regulate the Mi, in transposition of keys.

3. A repeat is used to direct the performer, that such a part or strain must be repeated over again from the note it is set over, under, or after.

4. A slur, is in form like a bow, drawn under or over the head of two or three, or more notes, when they are to be sung to one syllable.

5. A single bar serves to divide the time in musick, according to the measure note.

6. Double-bars serve to divide many strains in musick, as a period at the end of a sentence. But if they be dotted on each side it signifies that such a strain or part, must be repeated over again. But when used in psalm tunes, are set only for the benefit of the sight, or that you may rest to breath, the time of two beats.

7. A

7. A direct is placed at the end of a line to direct the performer to the place of the note in the next line.

8. A natural, is a mark of restoration, which being set before any note that was made flat or sharp at the beginning, restores it to its former natural tone; or as it was before those flats or sharps were so placed.

A shake called the trillo is (or ought to be) set over any note that is to be shaken or graced: and is the principle grace used in musick; that is, to move your voice distinctly one note, the distance of a whole note; first move slow, then faster by degrees; and by observing this method you may gain the perfection of it. The shake may be used on all descending prick'd notes, and always before a close; also on all descending sharped notes, but none shorter than crotchets. Sometimes you will find crotchets or quavers tied together in threes with a figure of three over them; which threes, if crotchets, to be performed in the time of a minum; if quavers, to be performed in the time of a crotchet.

It is not to be imagined that any art or science, can ever so perfectly be learned without a compleat master or tutor, as it is with; tho' many (by reading good authors; and not tinged with the spirit of contradiction and self conceit,) have acquired great knowledge therein. The first rule the performer is to begin with is the gamut, which he must not only learn to say, but must also know well by heart, both lines and spaces, learning both by letters, and by the vocal syllables.

Of Time and its various Moods ; and how to beat them.

1. OF the measure and proportion of common-time, and it's various moods. Common time is measured by even numbers, as 2, 4, 8, &c. each bar including such a quantity of notes as will amount to one semibreve, (which is the measure note, and guideth all the rest) it being called a whole time or the time note. But to give every note it's due measure of time, you must use a constant motion with your hand or foot ; once down and once up, in every bar ; which motion is called time and measure. I told you before that the time and measure of the semibreve (which is the measure note in common time) was so long as you may leisurely tell 1, 2, 3, 4. Therefore the motion of your hand or foot, is, to beat two with your hand down and two up, in every bar ; so that you are as long down as up ; which sort of time is known by these several marks or moods, following. The first mode or mark, is the adagio mood, which denotes a very slow movement ; made thus ; C. the second sort is the largomood, which is half as quick again. Thus made C. the third sort is the allegro mood, which is as quick again so that you may tell 1, 2, 3, 4, in every bar almost as fast as the motion of a watch, made thus 7

2. *Of the Measure and Proportion of Tripla-time, in it's various Moods.*

Tripla time is measured by odd numbers, as 3, 6, 9, &c. each bar including either 3 minims, 3 crotchets, or 3 quavers ; two of which must be sung
or

or played with the hand or foot down, and one up ; so that you are just as long again down as up. The first and generally the slowest mood in tripla-time, is called fesquialtera proportion, being a triple measure of three notes to two such notes in common time, and sung in the same time ; which is one fourth quicker in every bar. This mood is called 3 to 2, and includes three minims in a bar, which are performed in the same time as two minims in common time ; two beats down and one up, mark'd thus 3

The second sort of tripla-time is called 3 from 4, each bar containing three crotchets or one pointed minim ; 2 beats down and one up thus 3

and tho' these directions import, that your hand must be always down at the first note in every bar, it is now become a practice to beat every beat down, both in common time and in tripla time : But I think it is not very material how a person beat, or what motion he uses, so he keeps but a true movement, to answer both notes and rests : For unless a person can count his time in his thoughts, as he sees it, it is impossible either to beat or perform in consort.

CHAPTER IV.

Of the several Keys in Musick : And of Transposition of Keys.

IN musick there are but two natural keys, viz. C faut, the sharp and chearful

ful key ; and A re, the flat and melancholy key ; and that no tune can be performed on any other key but these two, without the help of placing either flats or sharps at the beginning of the tune ; which transposes B-mi, the center or master note (together with all the rest in their order, both above and below it) to the same in effect, as the two natural keys.

The key note is the last in the bass, by reason it is the fundamental part of all others ; which is taken from B-mi, the center note, which lies between both the key notes, the one flat, the other sharp ; which are so called from their having their thirds, sixth, and seventh major or minor above. And as the key note of every composition is a certain principle and dominant tone, fixed on to guide all other sounds, in order above and below it ; even so Mi governs, when Mi removes it's place, all other notes in their order like so many attendants remove along with it.

CHAPTER V.

Of the several concords and discords ; both perfect and imperfect.

THERE are but four concords in Musick, viz. the unison, third, fifth, and sixth ; (their octaves or eights are also meant) the unison is called a perfect cord ; and commonly the fifth is so called ; but the fifth may be made imperfect, if the composer pleases. The third and sixth are called imperfect ; their sounds not being so full, nor so sweet as the perfect : but in four parts the sixth is used instead of the fifth, in some certain places, when the fifth is left out ; so in effect there are but three concords.

The

The meaning of the word imperfect, signifies that it wants a semitone of its perfection, to what it does when it is perfect; for a lesser, or imperfect, or minor third, includes but three half tones; but the greater, or perfect, or major third, includes four half tones, &c.

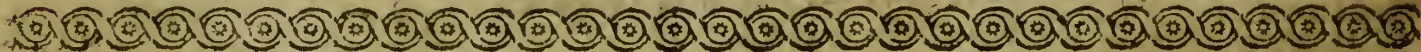
The discords are a second, a fourth and a seventh, and their octaves; tho' sometimes the greater fourth comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth.

N. B. That if a voice or instrument could reach ten thousand octaves, they are all accounted as one in nature.

There are some other things that occur in Vocal, and (especially) Instrumental Music; but as they do not concern this undertaking, I shall take no notice of them. Thus I have gone through with what I think is necessary to the understanding of this book, and have collected a number of the choicest tunes from the most approved authors; and have set them down in a correct manner according to the rules of music, which I hope will be candidly received, and that all true lovers of Psalmody will be encouraged in some measure hereby to the learning of this noble and delightful art.

Newbury-Port, May 15. 1764.

DANIEL BAYLEY.





RULES for Tuning the Voice.

2.



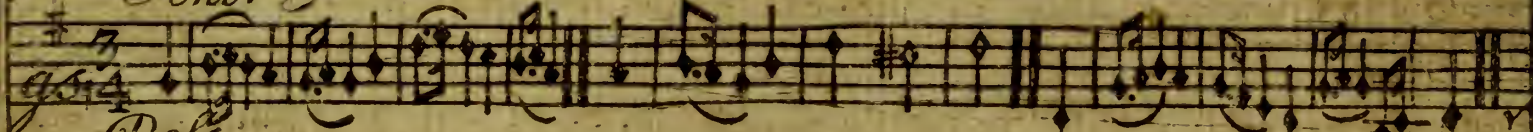
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WESTON FAVEL.

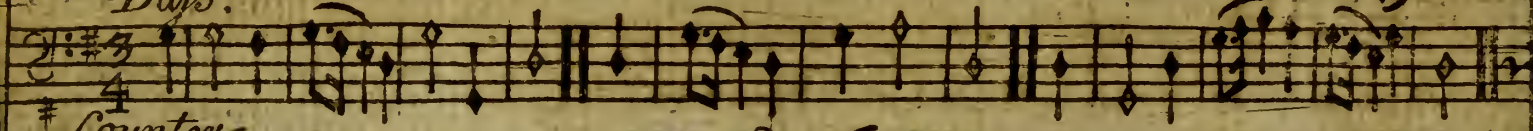
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Tenor



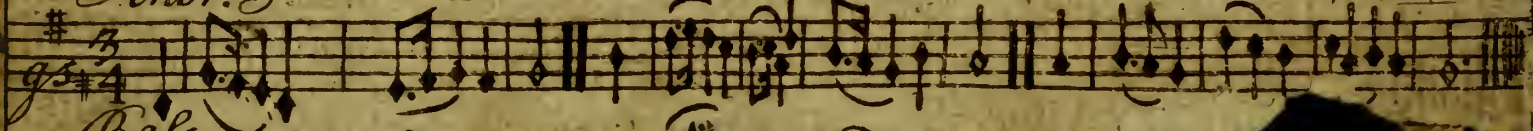
Bass



Counter



Tenor



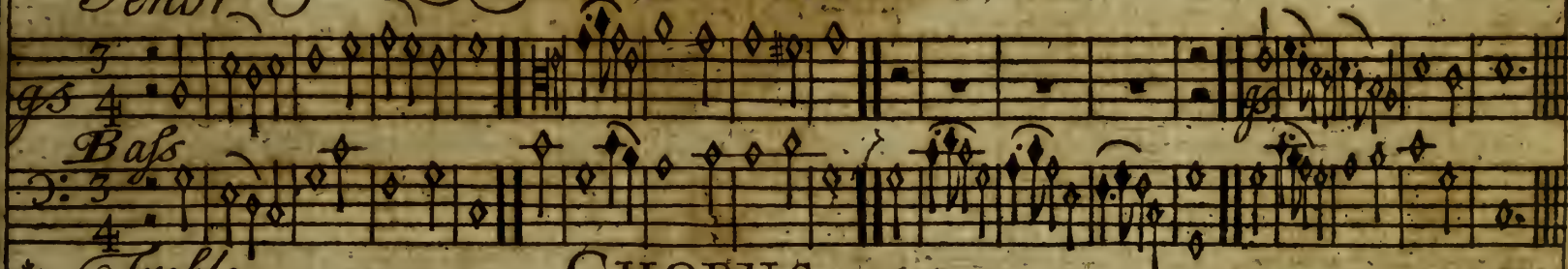
Bass



Tenor

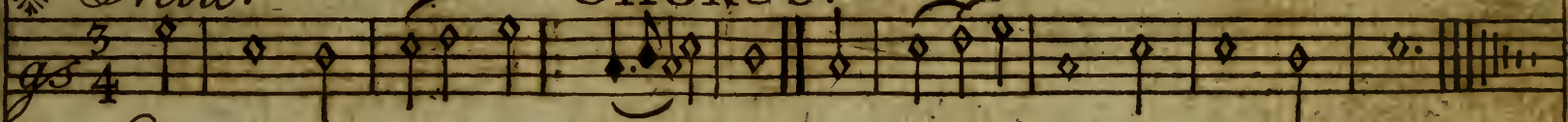
St. LUKE'S

6.



* Treble.

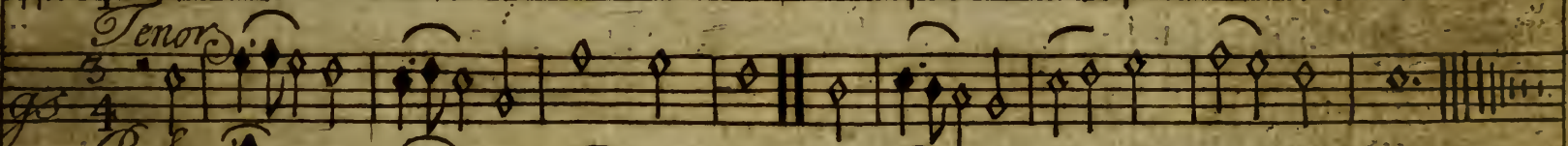
CHORUS.



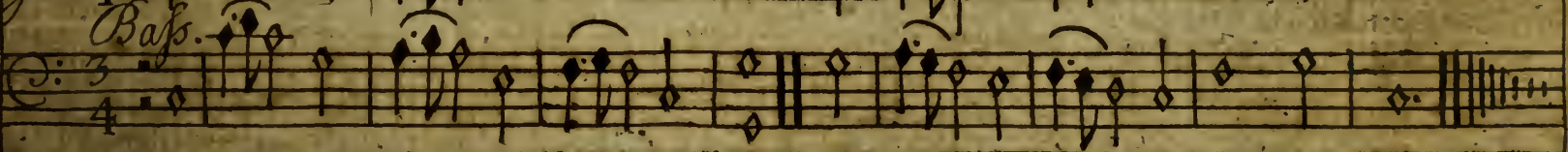
Counter.



Tenor



Bass.



Chorus

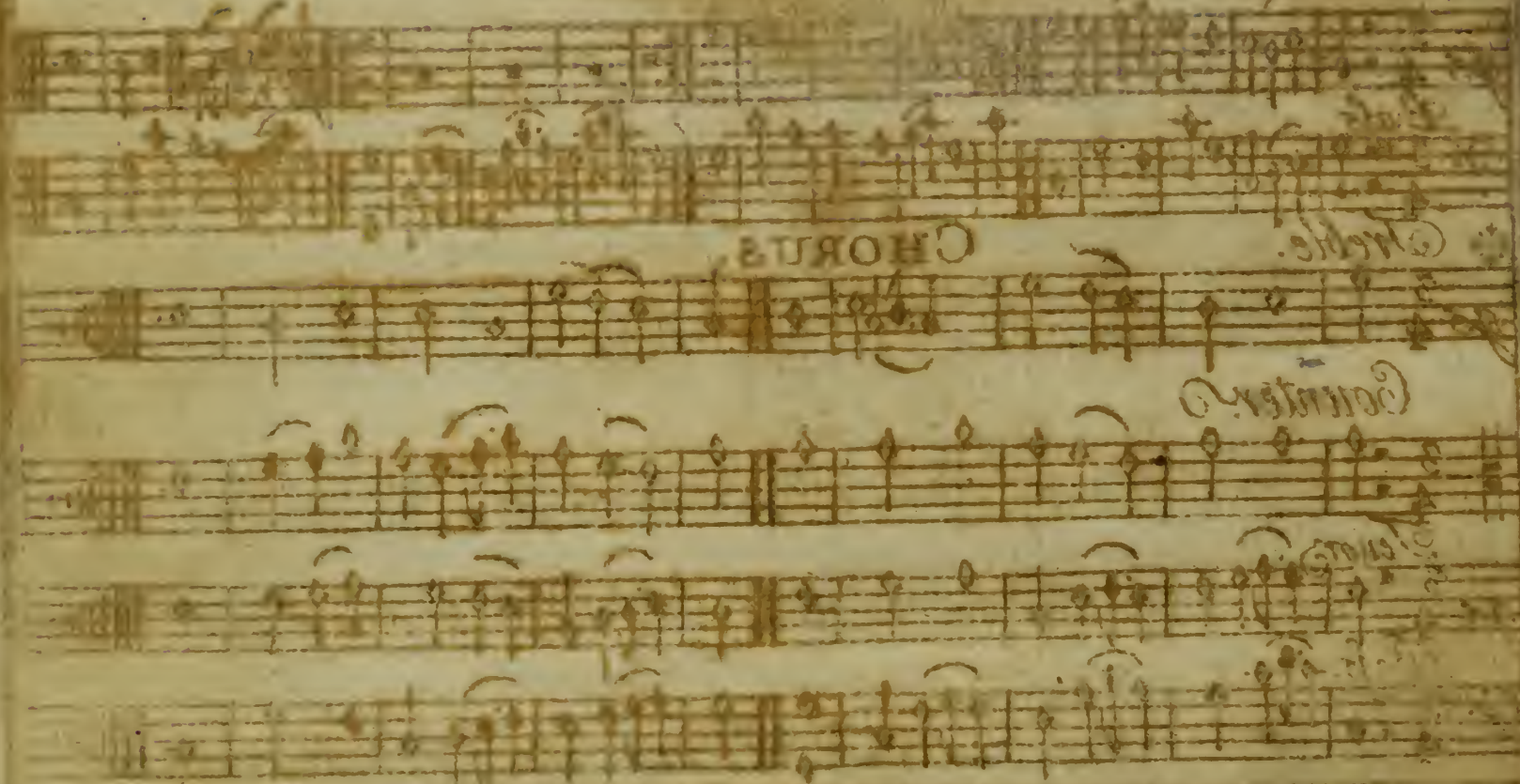
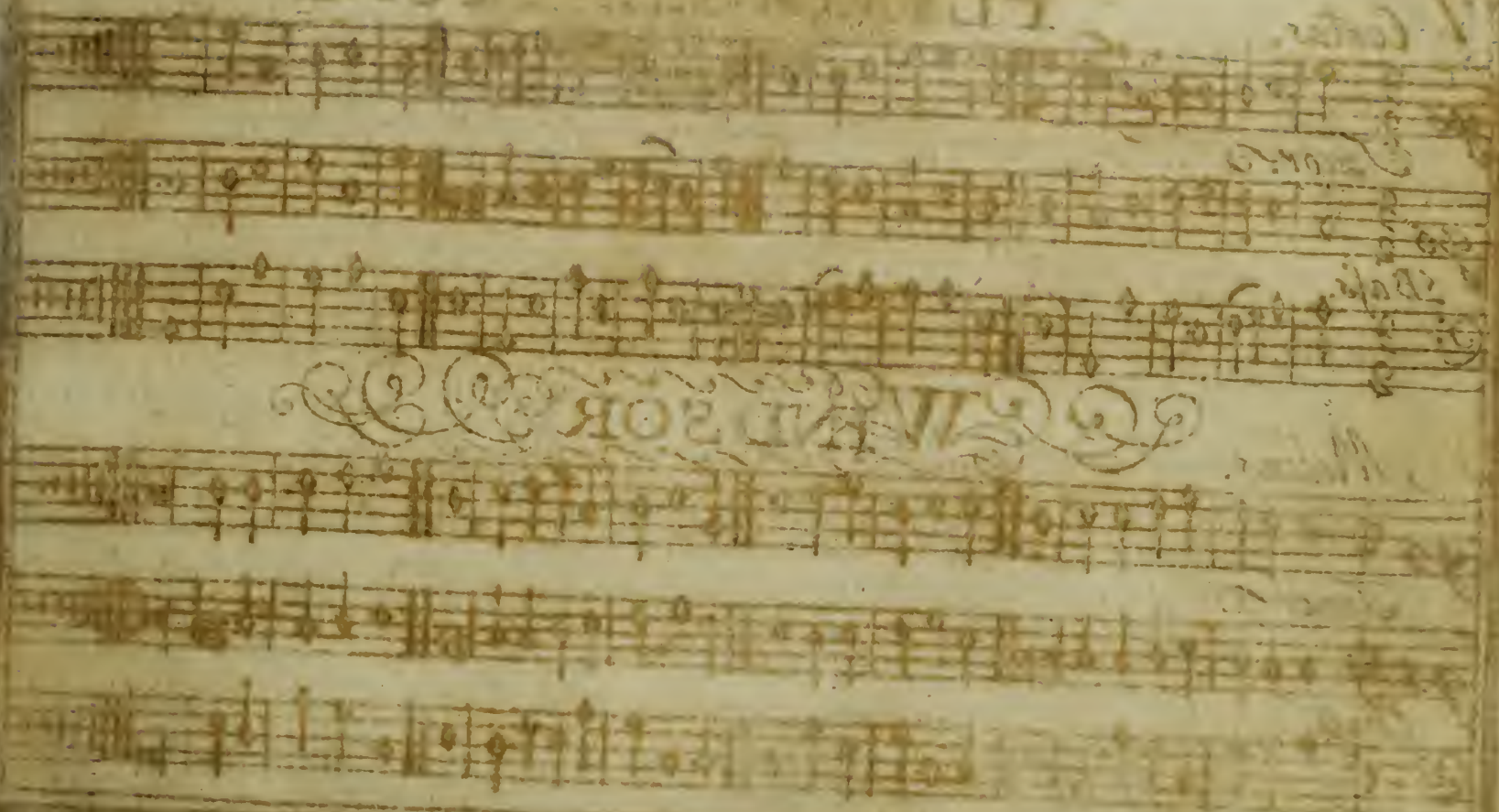


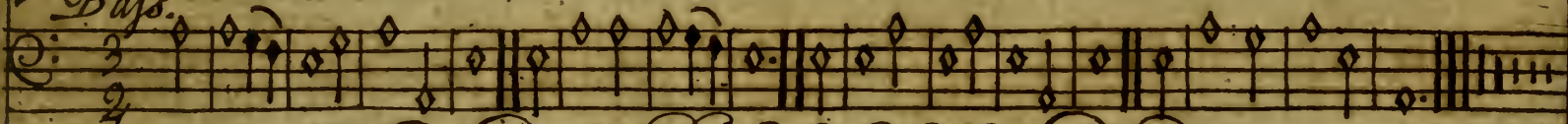
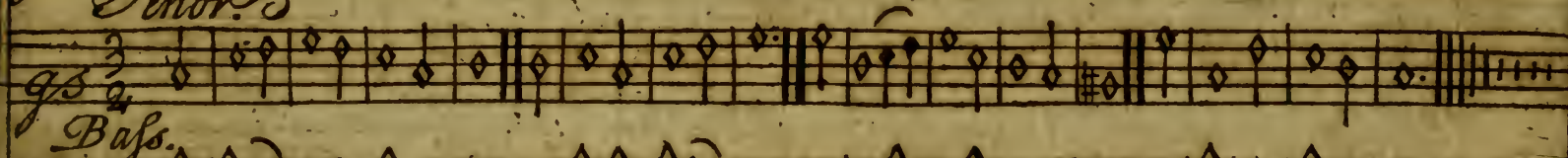
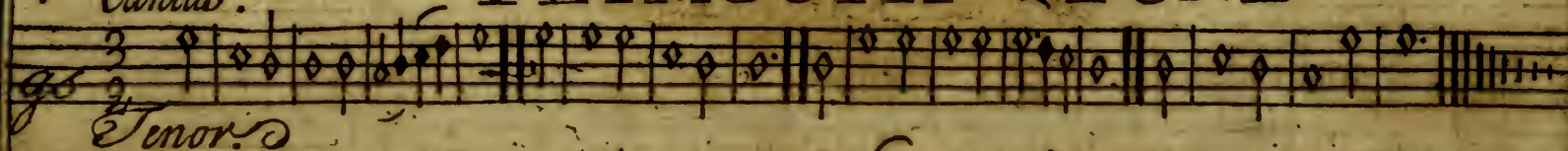
PLATE ONE



SONATA FOR

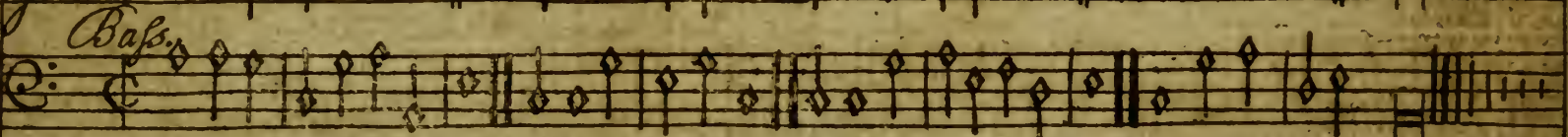
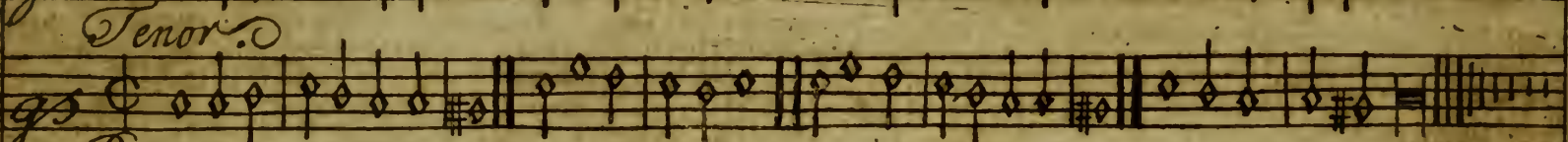
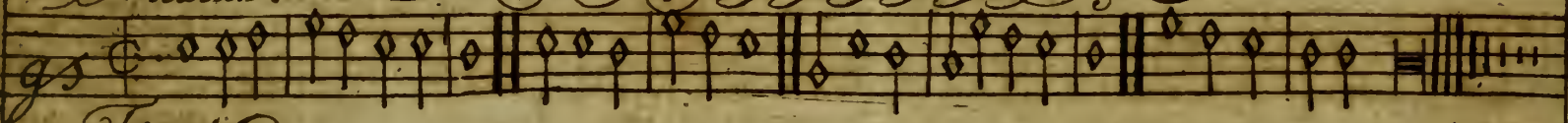
7 *Cantus.*

PLYMOUTH TUNE



Medius.

WINDSOR



VIOLIN I

1800

This image shows a page from a handwritten musical manuscript, specifically for the Violin I part. The page is aged and yellowed, with some staining and wear. It contains five systems of musical notation, each consisting of a single staff. The notation is handwritten in dark ink, featuring various note values, rests, and bar lines. The first system is clearly legible, showing a series of eighth and sixteenth notes. The subsequent systems become increasingly faded and difficult to read as the ink bleeds into the paper. The title 'VIOLIN I' is written at the top center, and the year '1800' is written in the top right corner. The entire page is framed by a simple border.

9 *Medius.*

BLENHEIM.

Musical score for 'BLENHEIM.' featuring three staves. The top staff is for the *Medius* voice, the middle for *Tenor*, and the bottom for *Bass*. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. The *Tenor* and *Bass* parts have a '9' written above the first few notes, possibly indicating a measure rest or a specific tempo marking.

Medius.

BARBY.

Musical score for 'BARBY.' featuring three staves. The top staff is for the *Medius* voice, the middle for *Tenor*, and the bottom for *Bass*. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some rests and bar lines. The *Tenor* and *Bass* parts have a '9' written above the first few notes, possibly indicating a measure rest or a specific tempo marking. A triplet of eighth notes is marked with a '3' in the *Tenor* part towards the end of the piece.

Medius.

S^t DAVID'S.

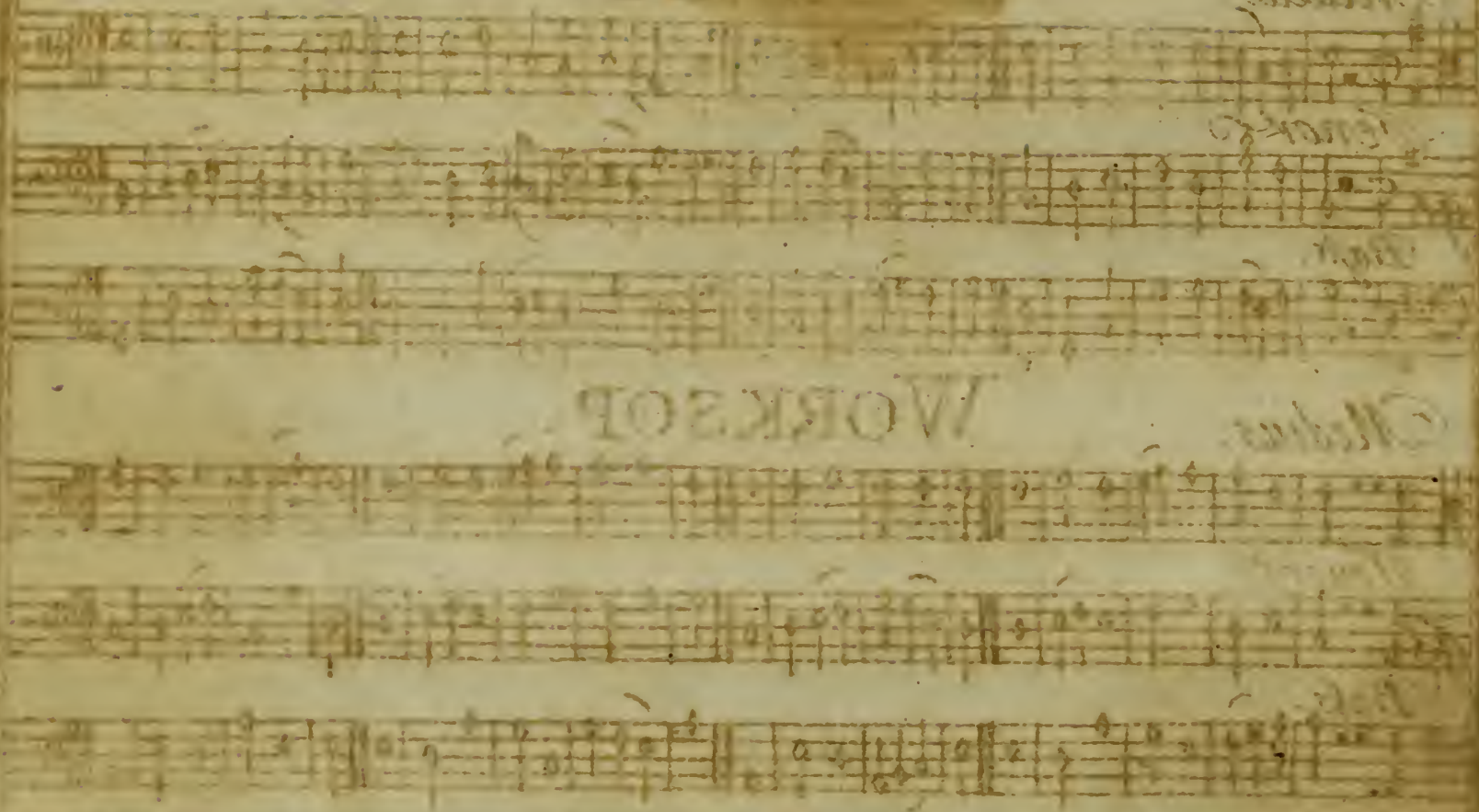
10

Three staves of musical notation for the piece 'St David's'. The top staff is labeled 'Medius.' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The middle staff is labeled 'Tenor' and contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff is labeled 'Bass.' and contains a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of diamond-shaped notes, some with stems, and rests, organized into measures by vertical bar lines. The notation is characteristic of early printed music.

Medius.

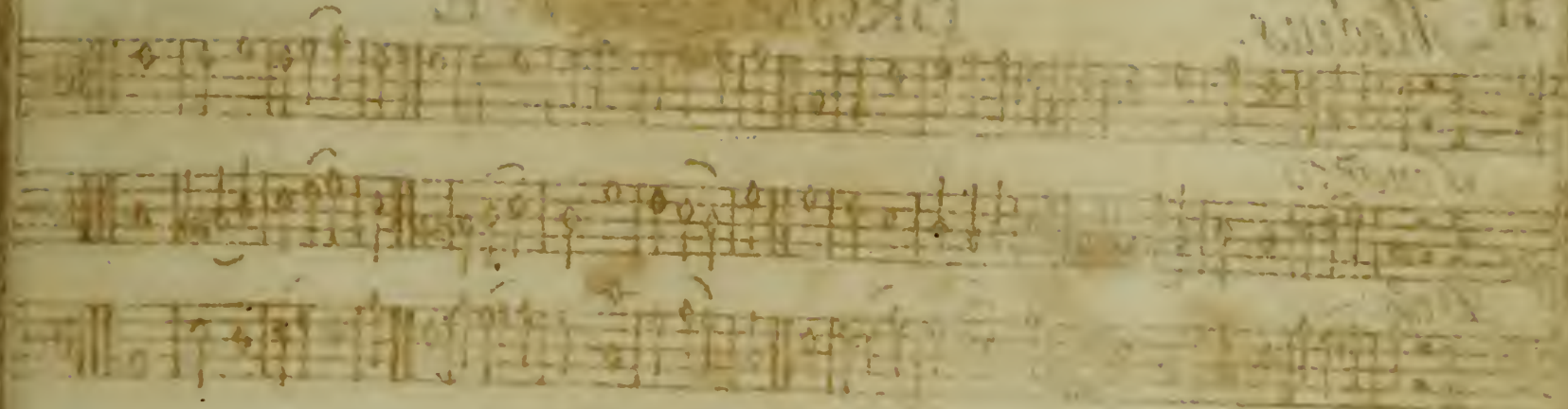
WORKSOP.

Three staves of musical notation for the piece 'WORKSOP.'. The top staff is labeled 'Medius.' and contains a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The middle staff is labeled 'Tenor' and contains a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The bottom staff is labeled 'Bass.' and contains a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The music consists of a series of diamond-shaped notes, some with stems, and rests, organized into measures by vertical bar lines. The notation is characteristic of early printed music.



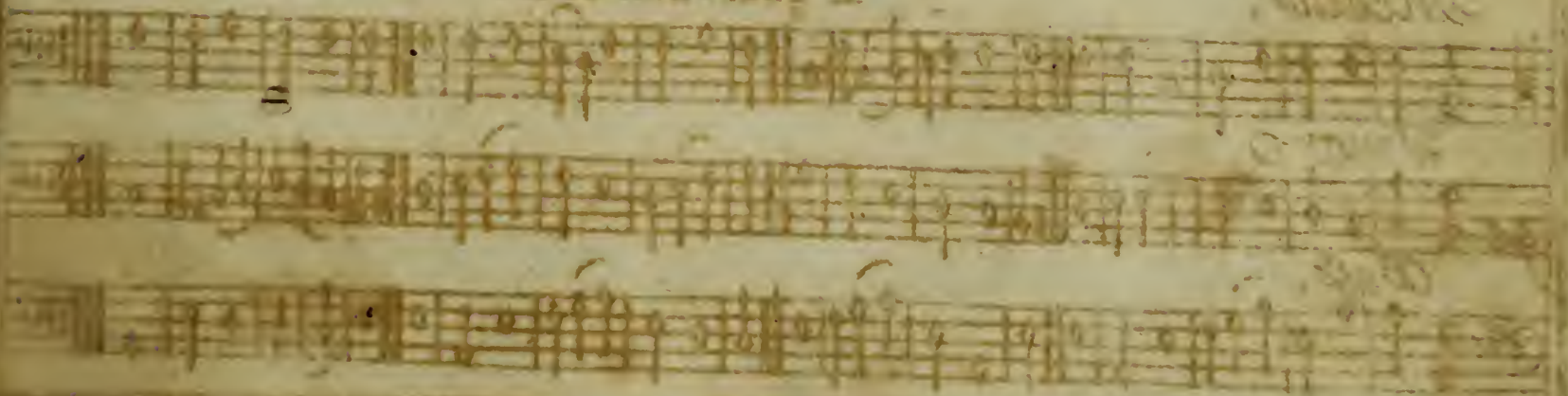
BRONN

1. Moll.



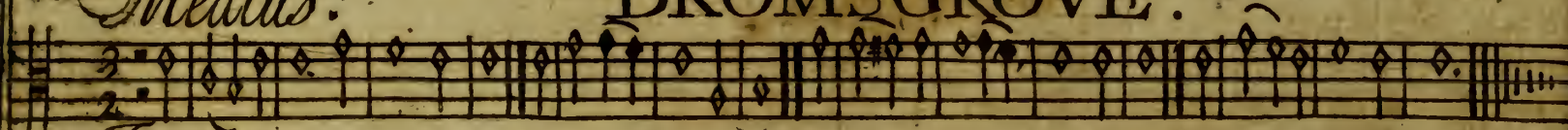
FRANKE

2. Moll.

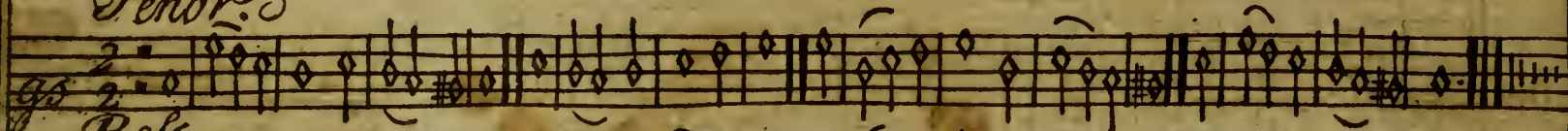


11 *Medius.*

BROMSGROVE.



Tenor.

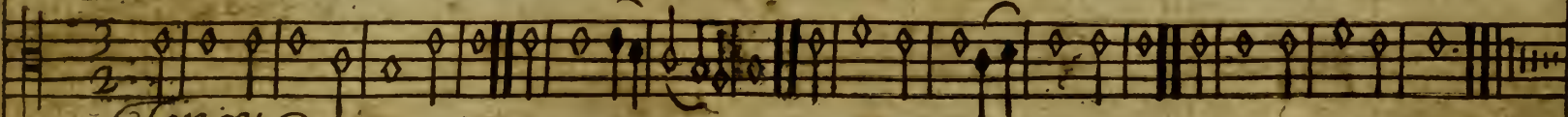


Bass.

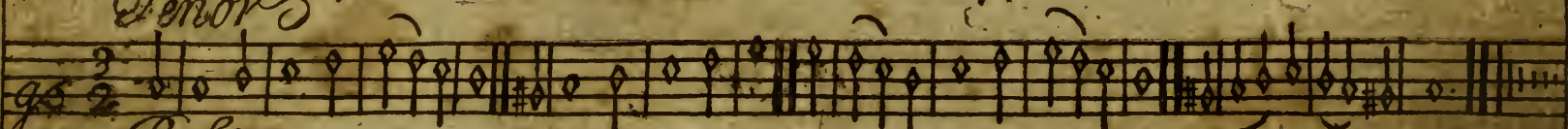


Medius.

HEXHAM.



Tenor.



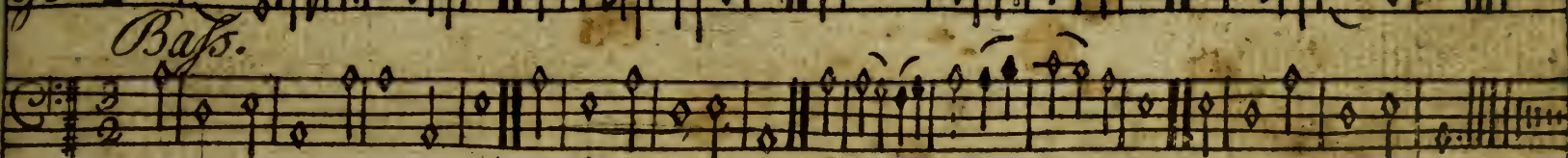
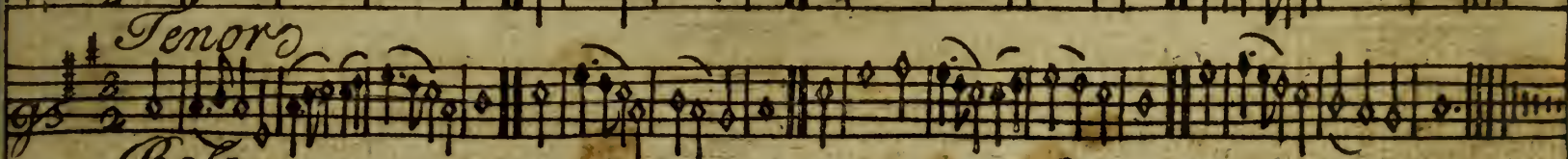
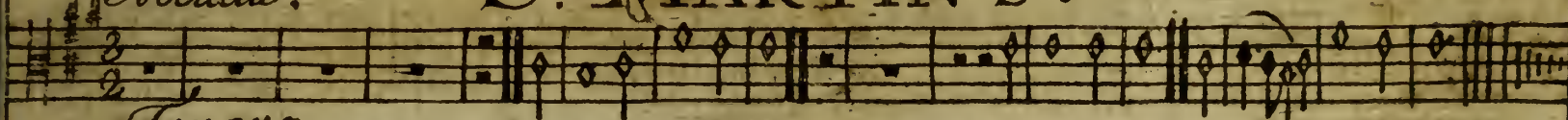
Bass.



Medius.

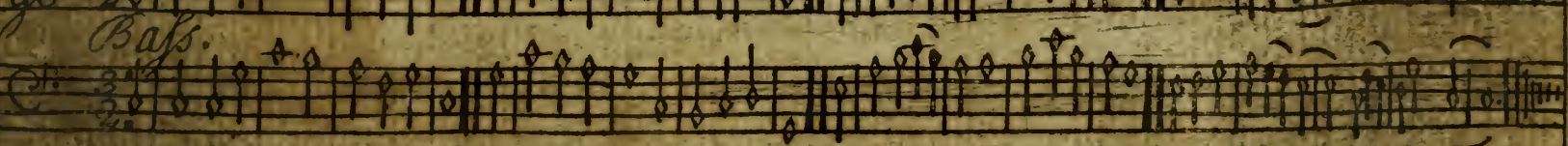
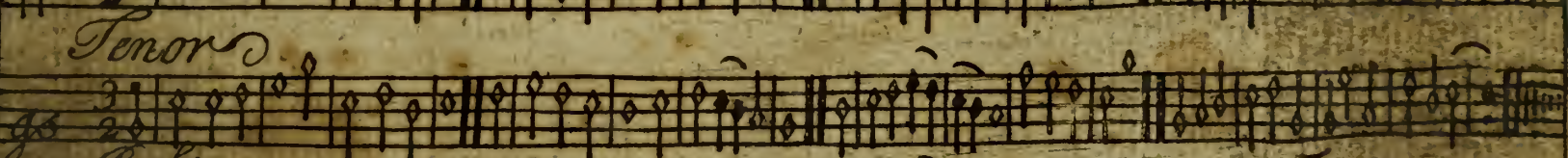
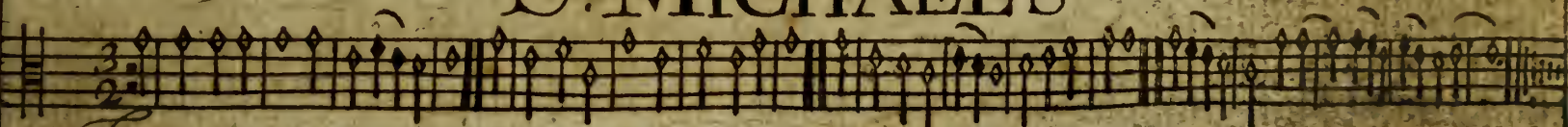
S^t MARTIN'S.

12



Medius.

S^t MICHAEL'S

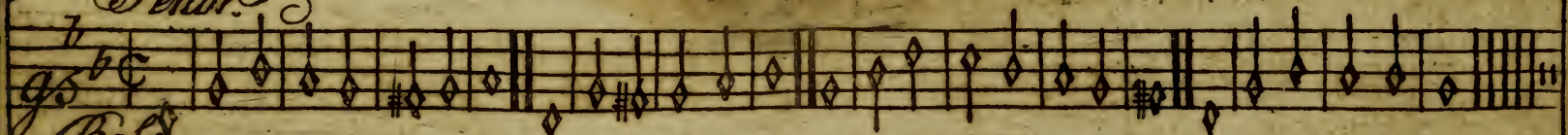


13 *Medius.*

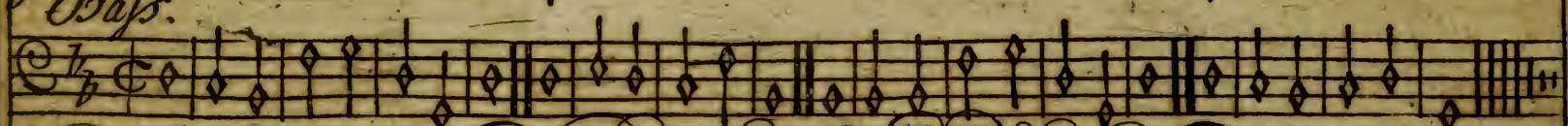
FAREHAM



Tenor.

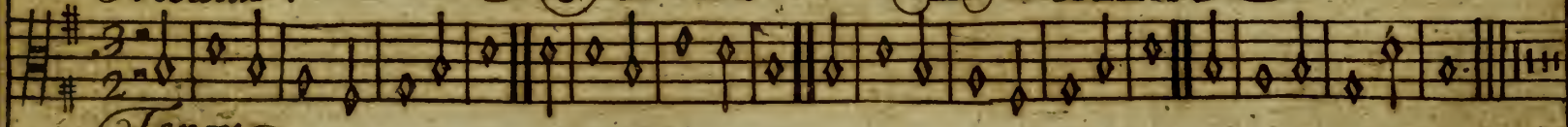


Bass.

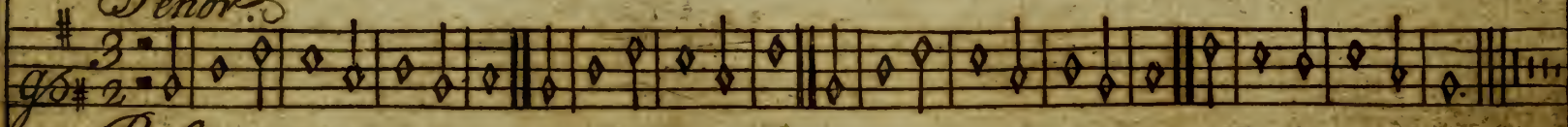


Medius.

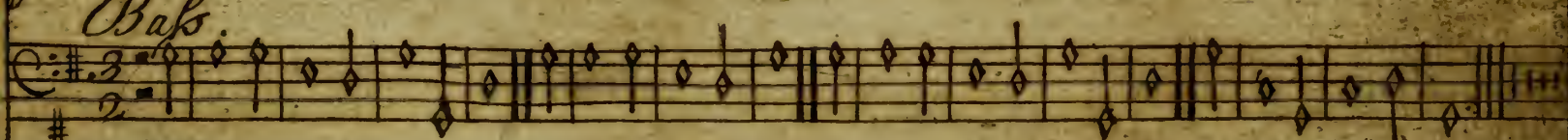
NEW YORK



Tenor.



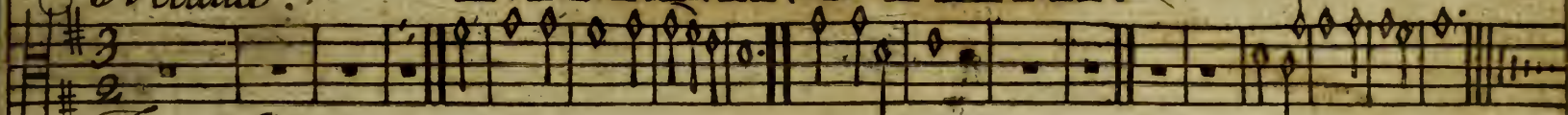
Bass.



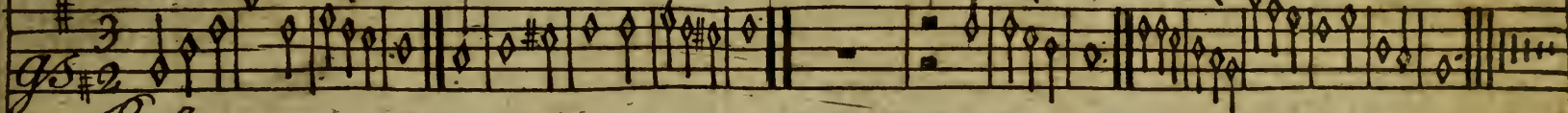
MORNING HYMN

14.

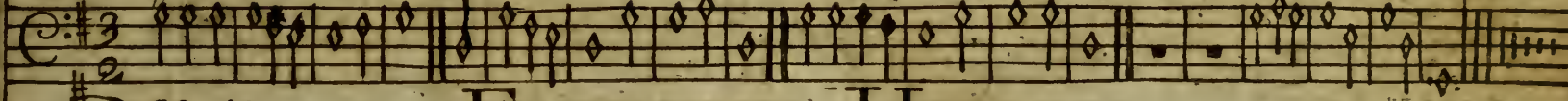
Medius.



Tenor.

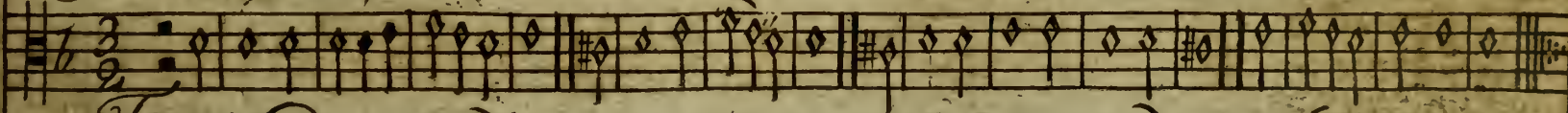


Bass.

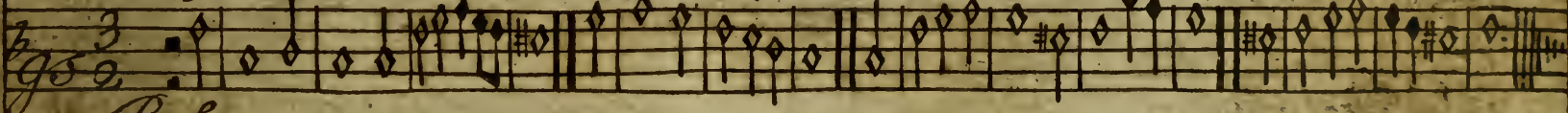


Medius.

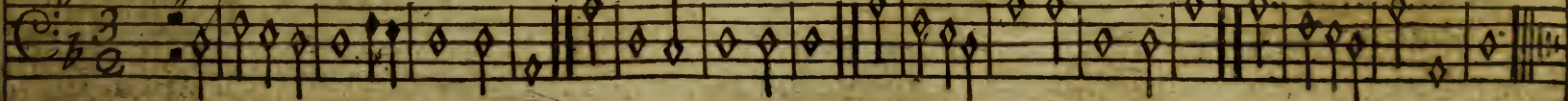
EVENING HYMN

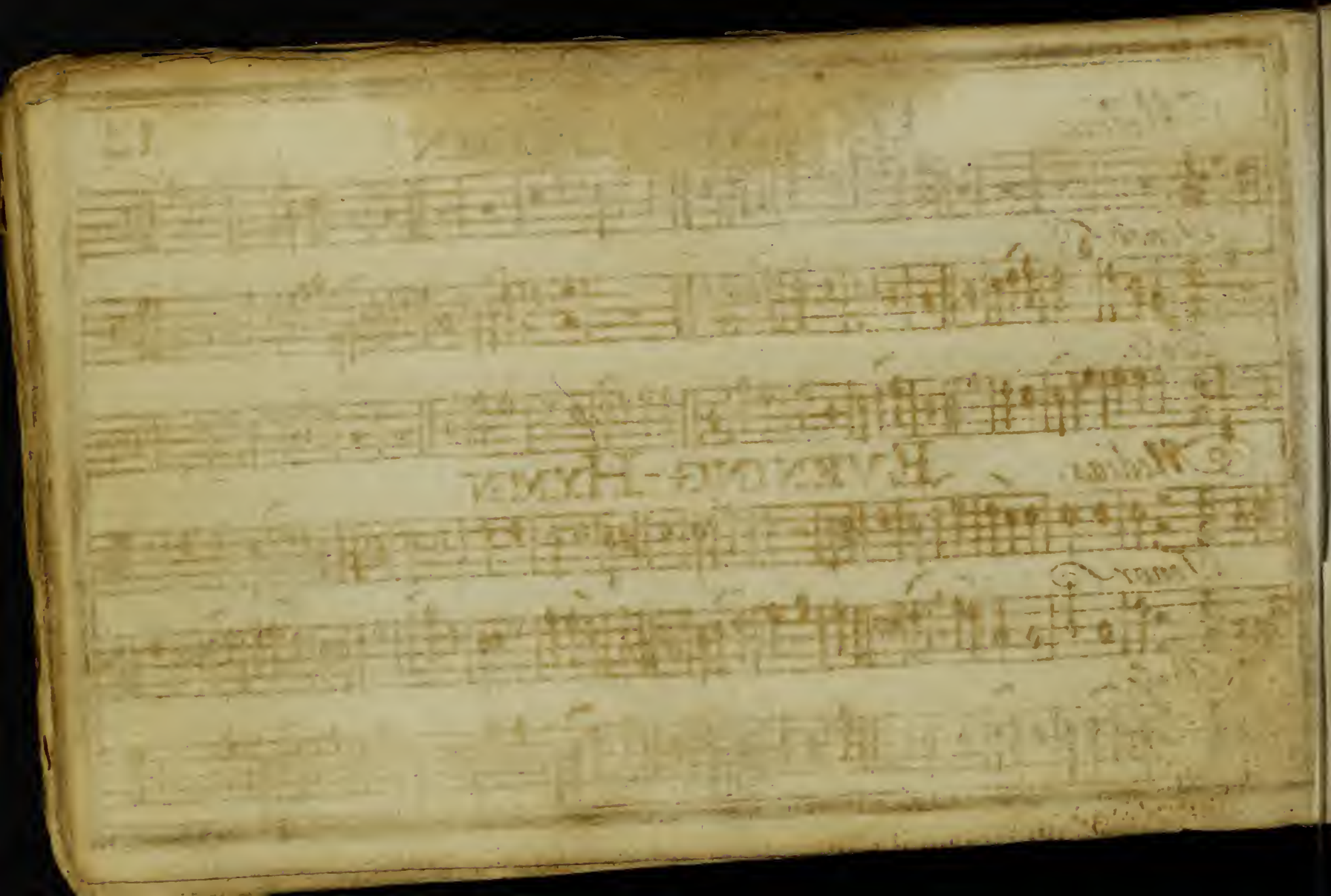


Tenor.



Bass.

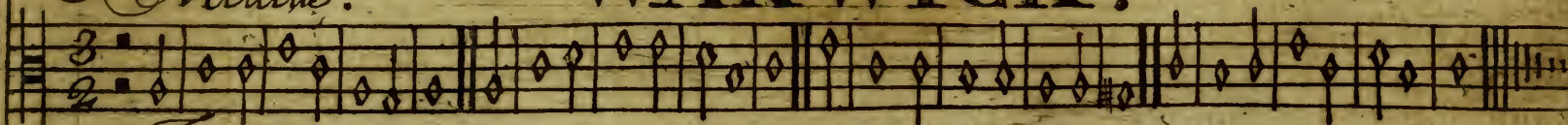




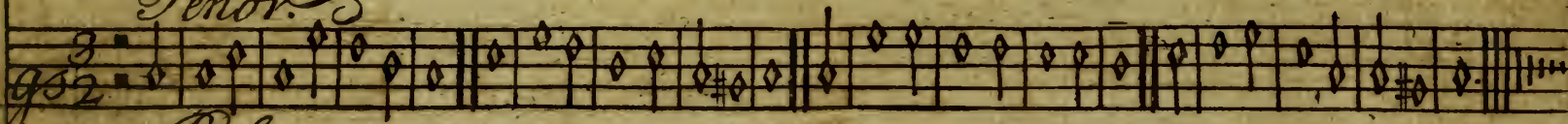
CHERRY TUNE

15. *Medius.*

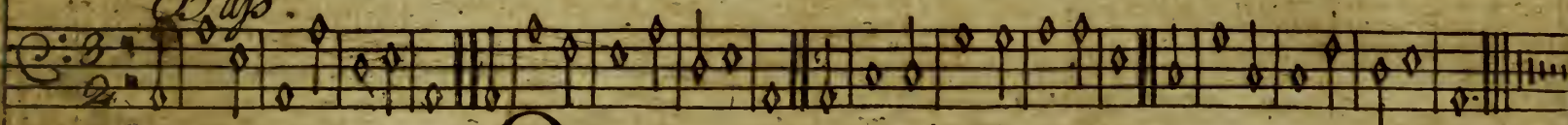
WARWICK.



Tenor.

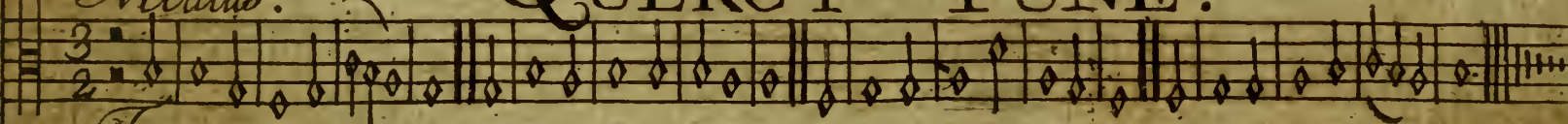


Bass.

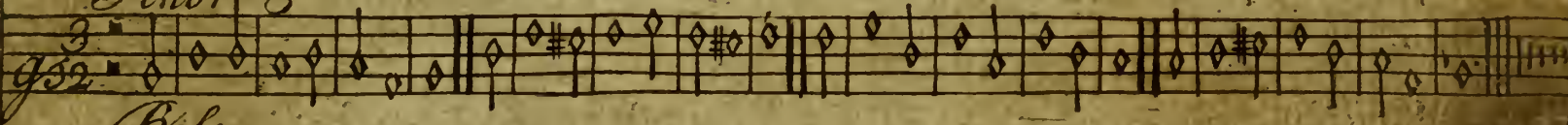


Medius.

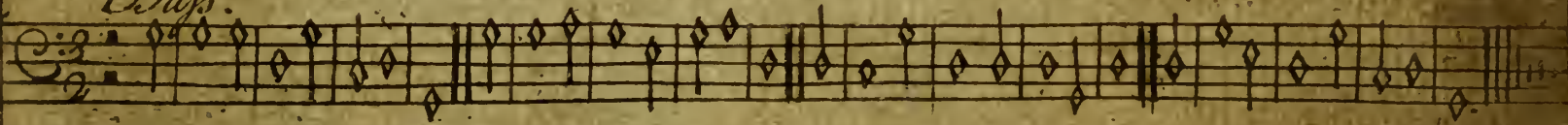
QUERCY TUNE.



Tenor.



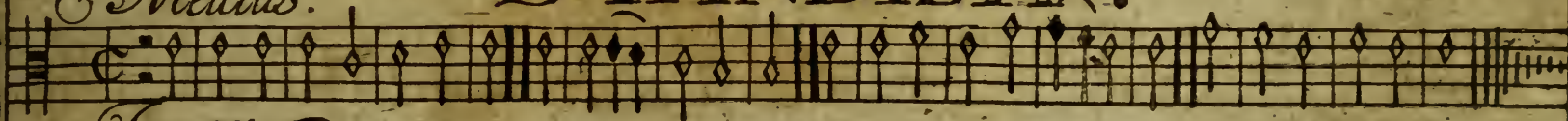
Bass.



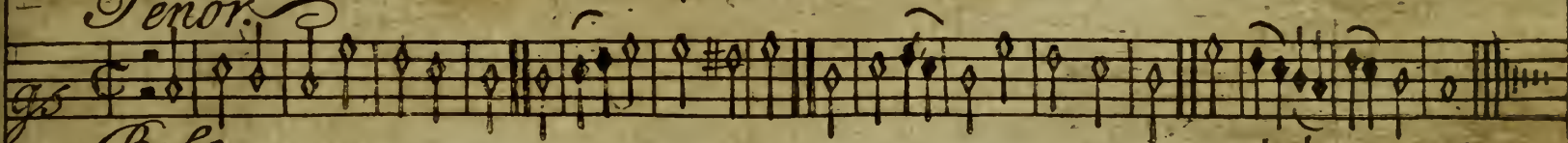
Medius.

STANDISH.

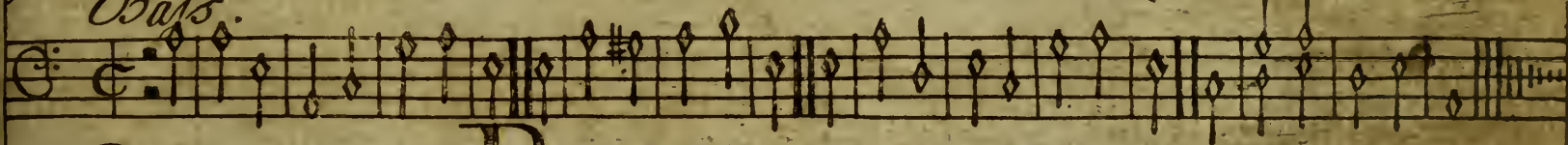
16.



Tenor.

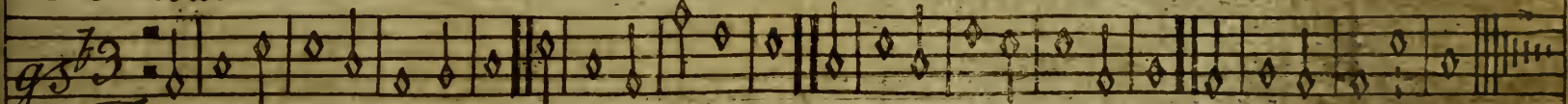


Bass.

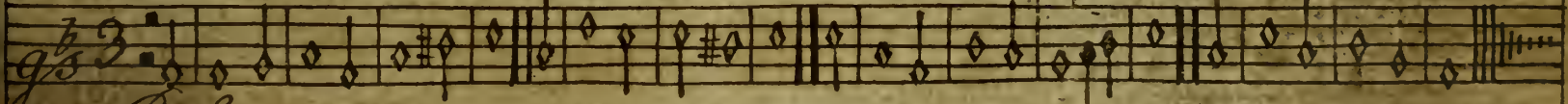


Medius.

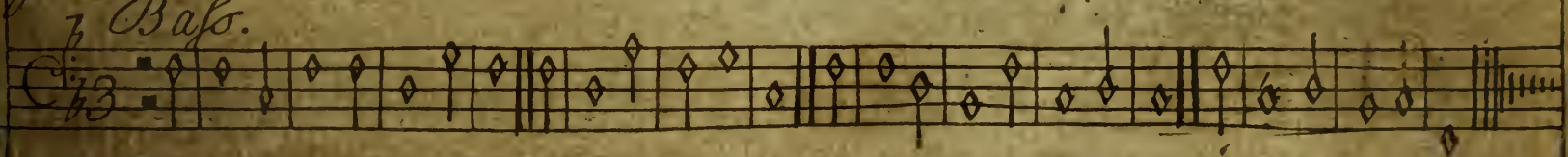
PORTSMOUTH.



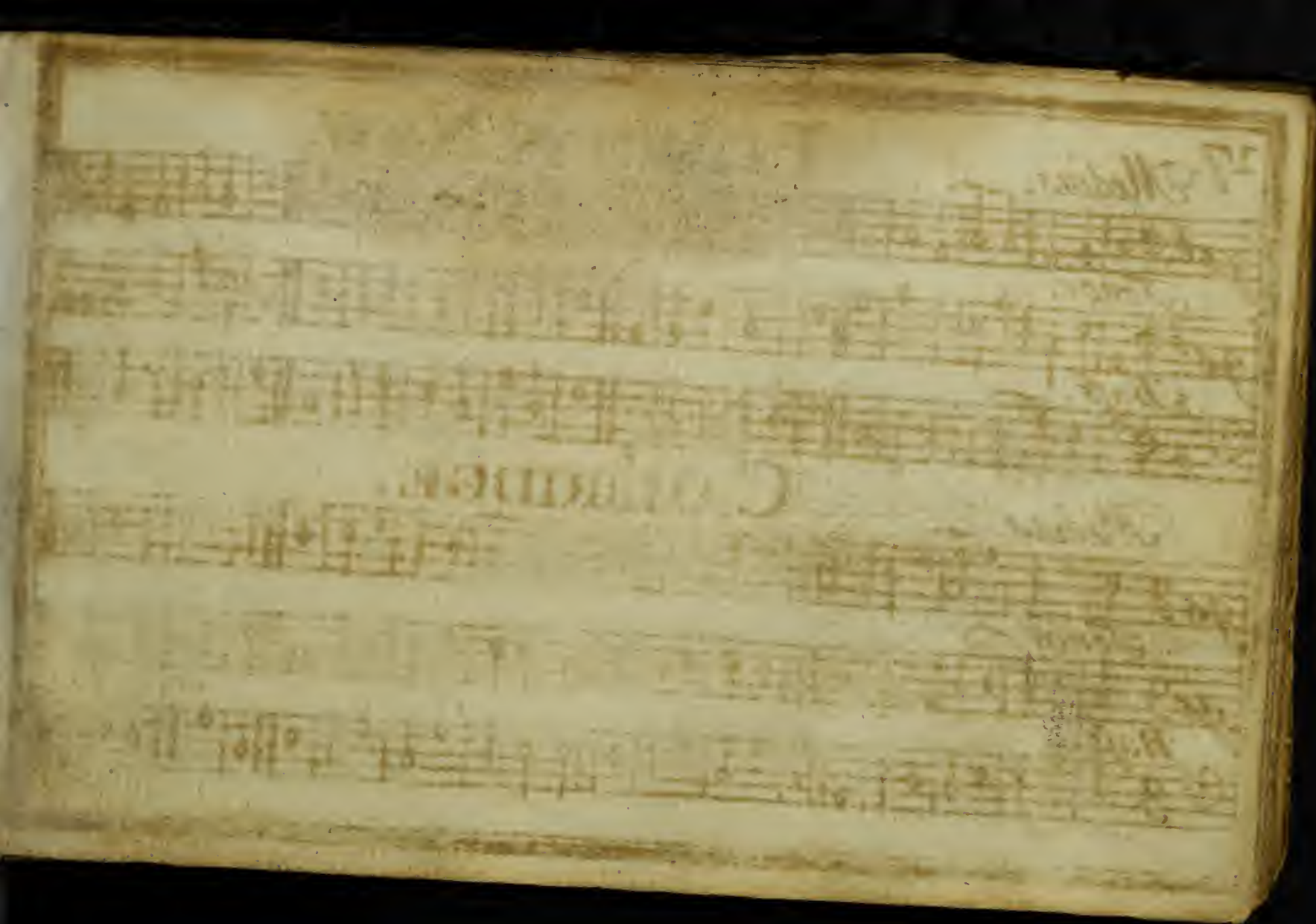
Tenor.



Bass.



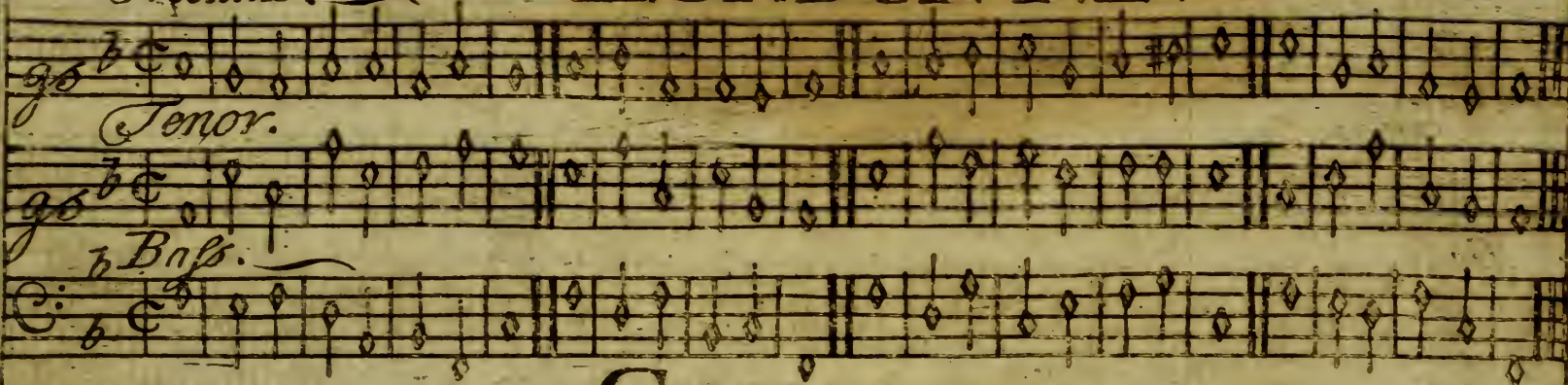
Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The text "PORT 7 MOV" is visible in the center, likely indicating the title or movement of the piece. The notation is dense and appears to be from a historical manuscript.



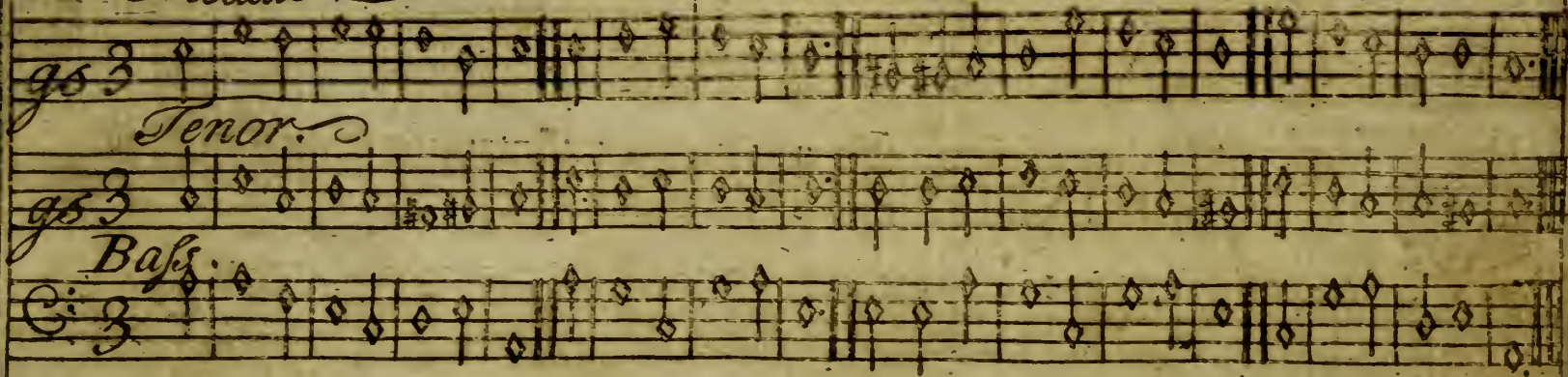
17

Medius.

LONDON NEW.

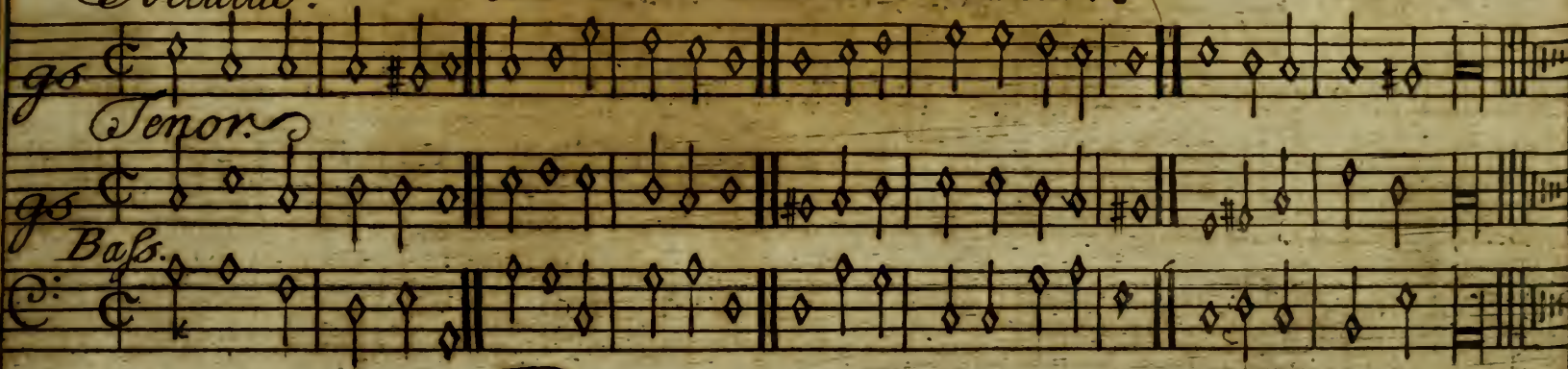
*Medius.*

CAMBRIDGE.

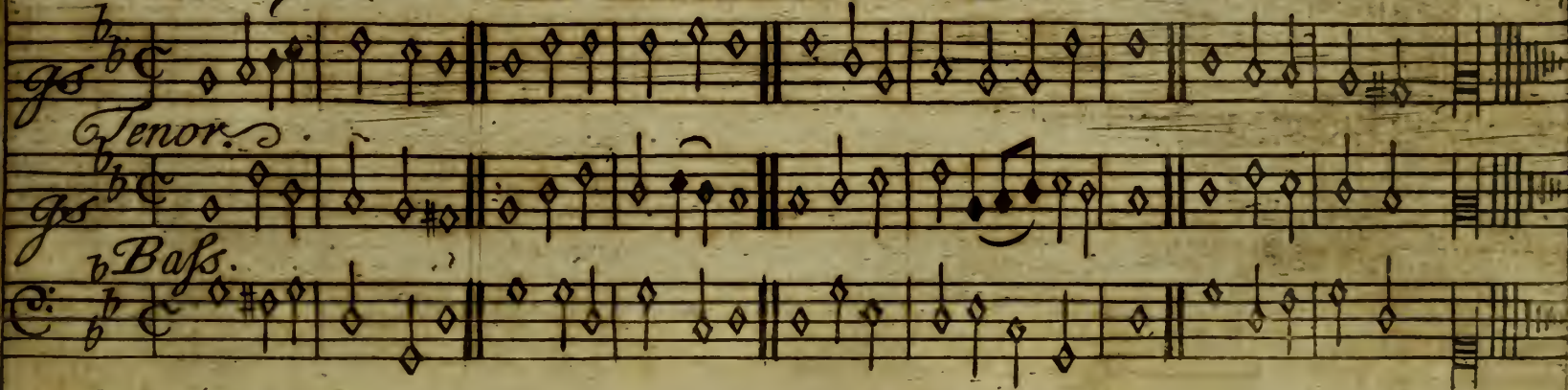


Medius.

SOUTHWEL.

*Medius.*

BURLINGTON.



GOOTSWELL

Chorus



BURLINGTON

Chorus



LEARN TO PLAY

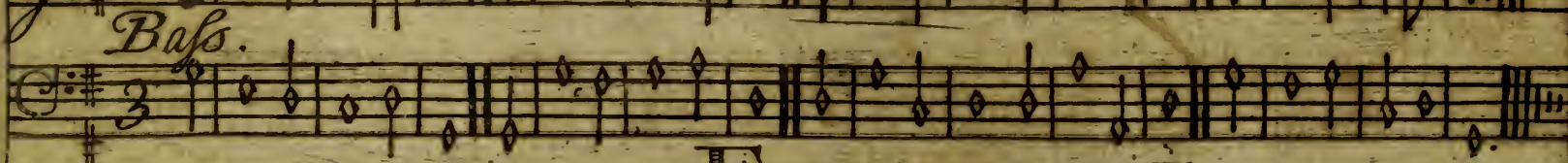
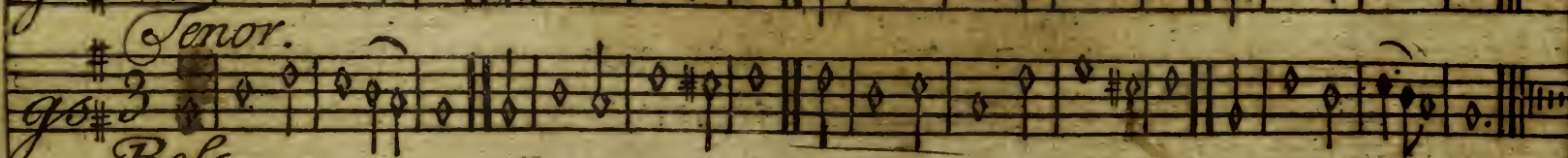
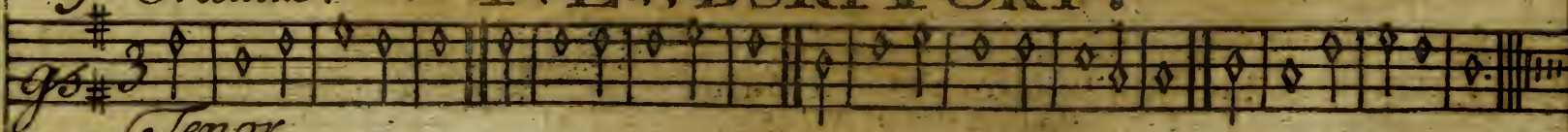
10

EXERCISE

11

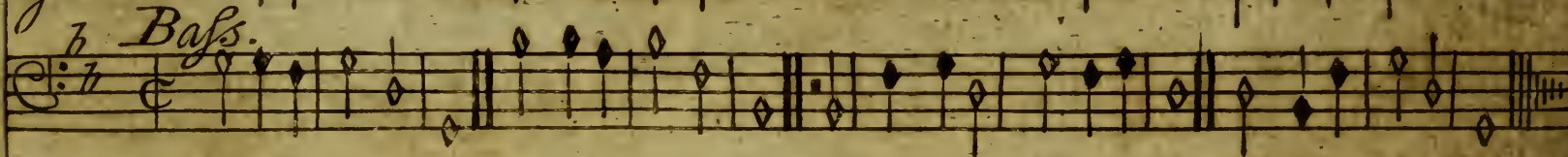
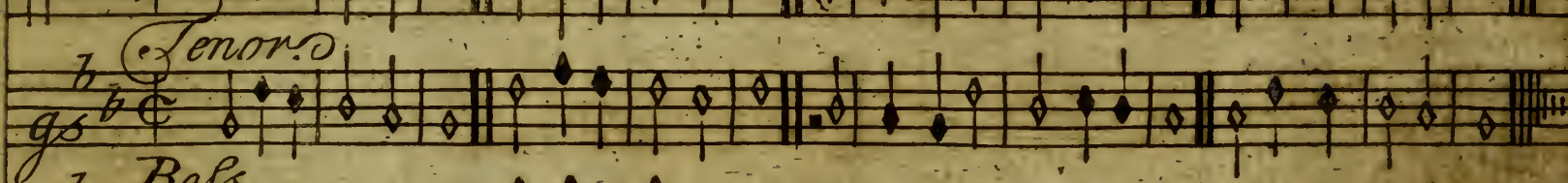
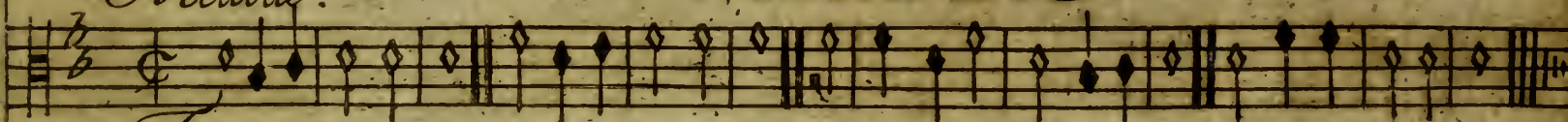
19. *Medius.*

NEWBURY PORT.



Medius.

EXETER.



148. PSALM TUNE

20.

Medius.

Tenor

Bass

WELLS.

Medius.

Tenor

Bass.

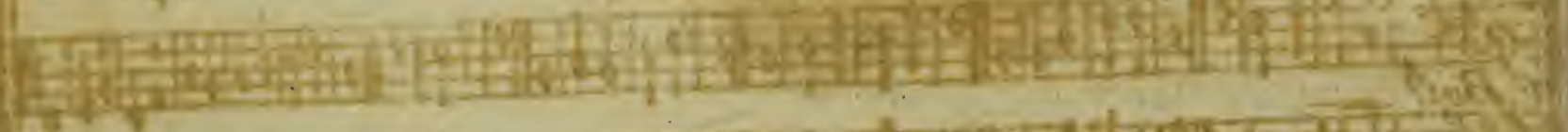
20

THE FINE

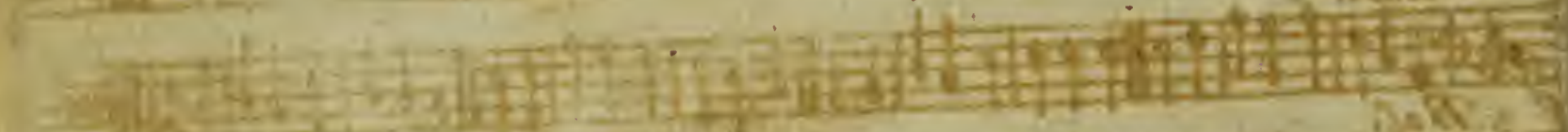
THE FINE

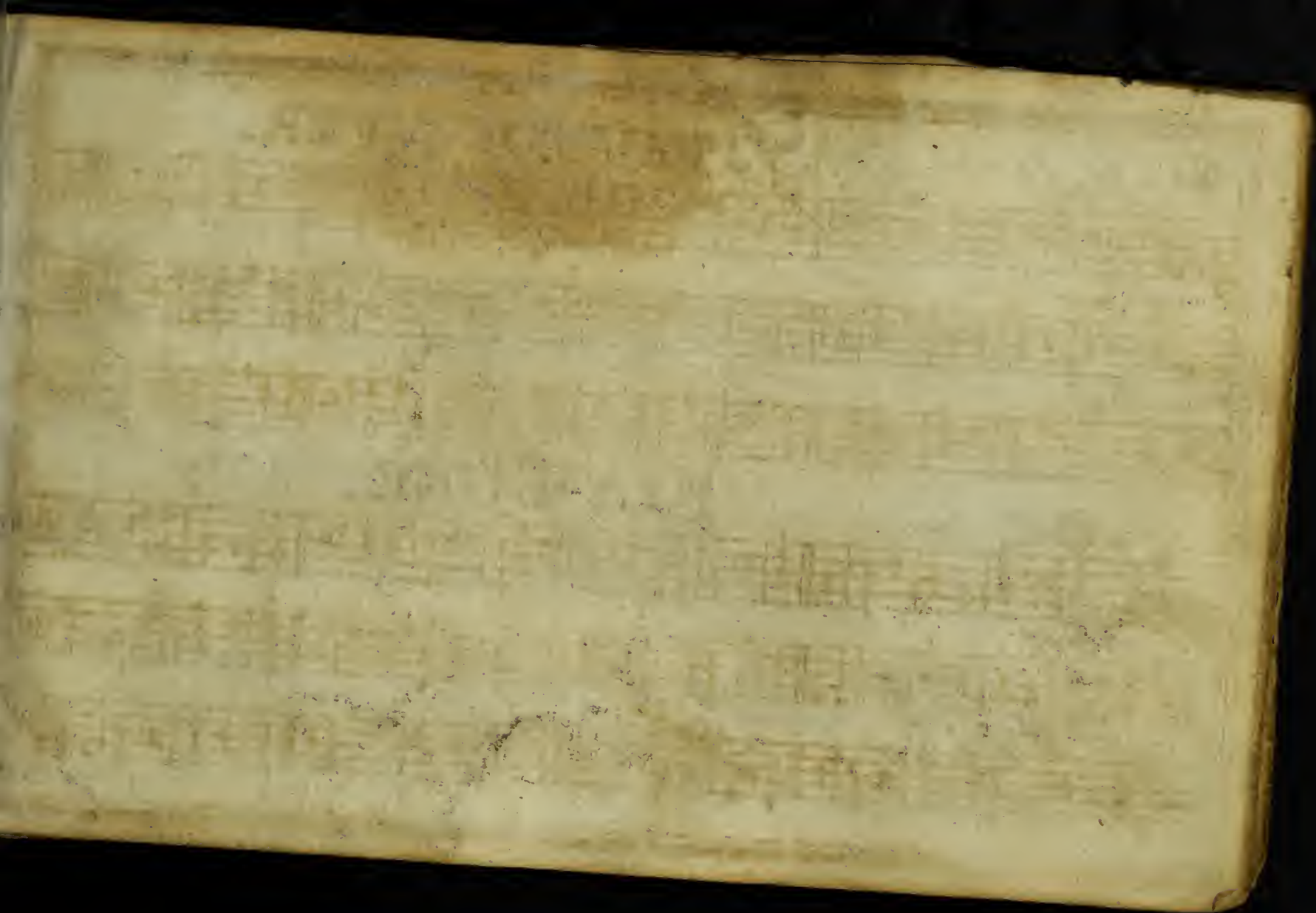
THE FINE

THE FINE



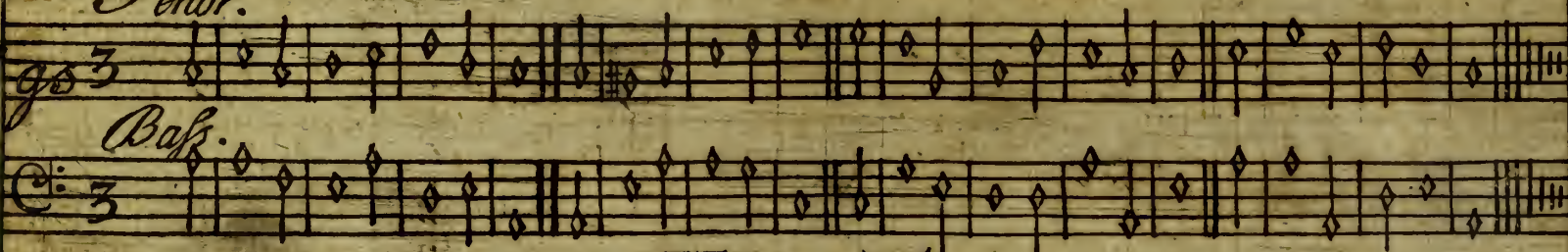
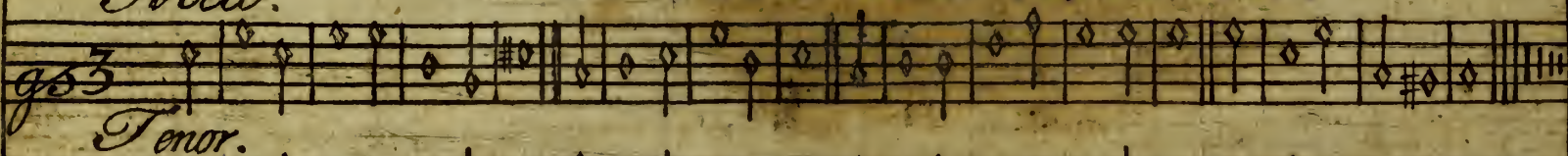
WELL





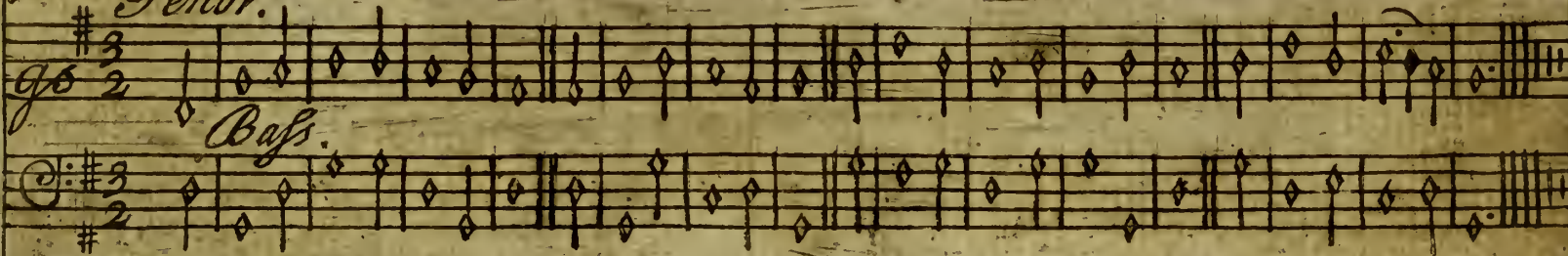
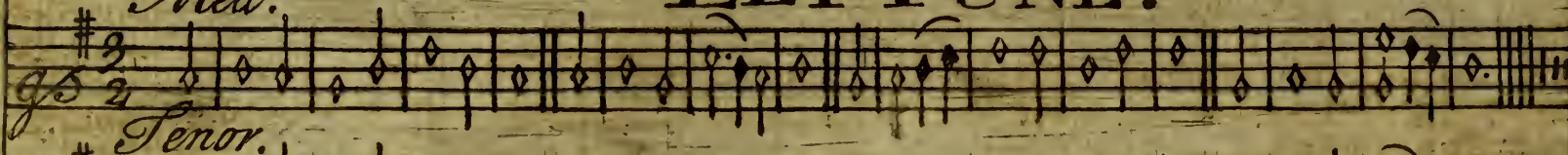
21. *Med.^s*

STROWD WATER.



ELY TUNE.

Med.^s



Med.^s

50.th PSALM.

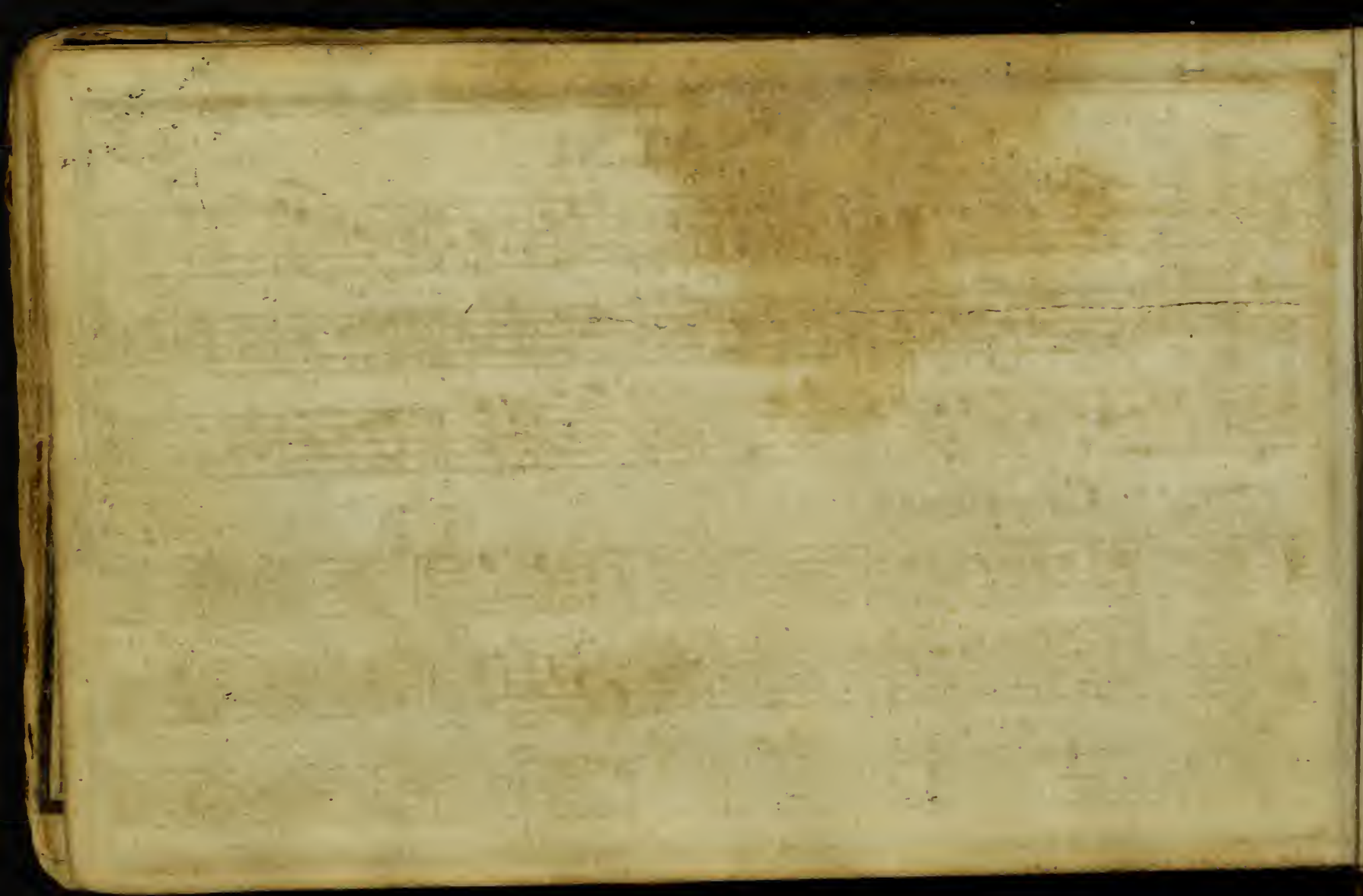
22

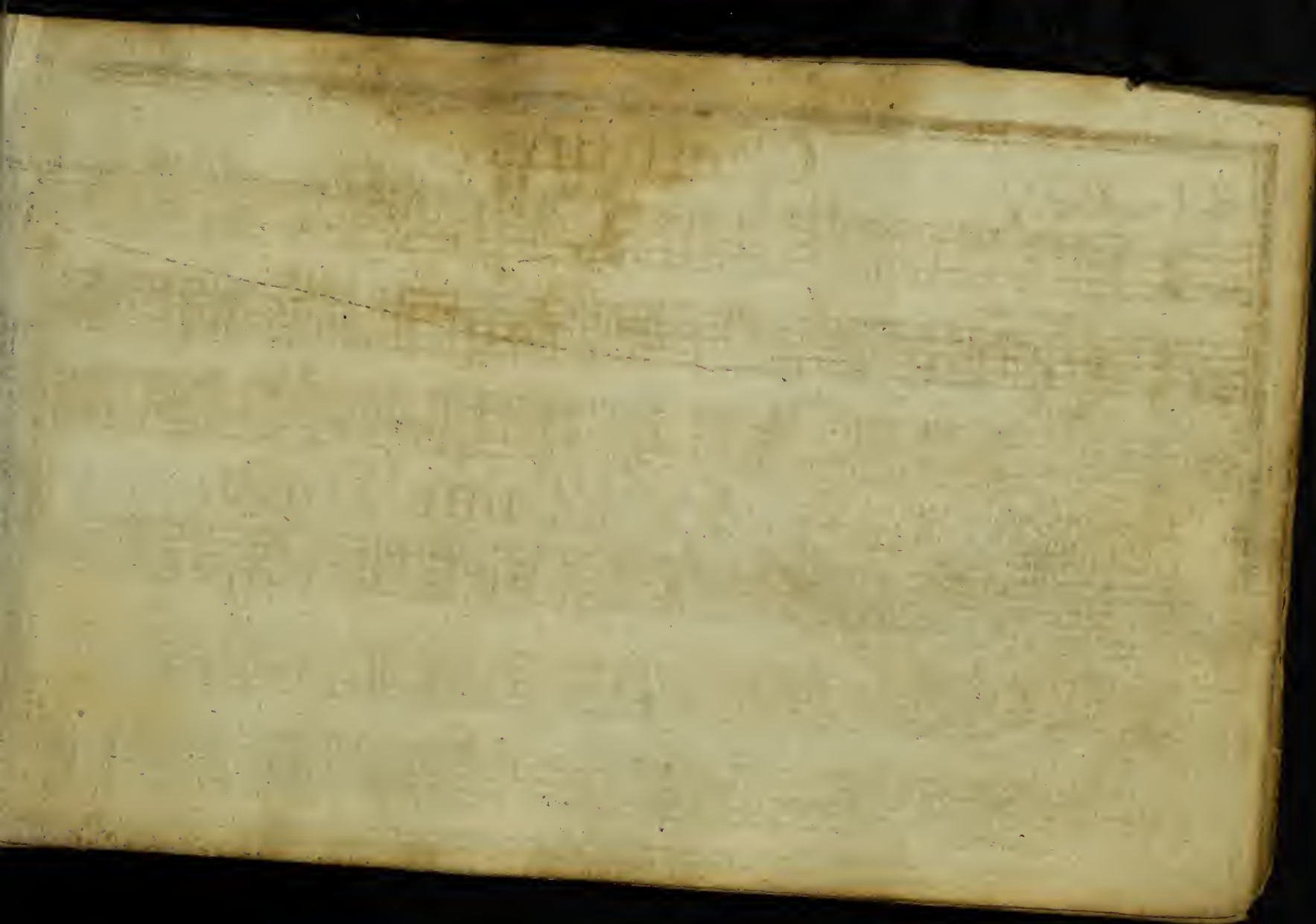
:5:

The first system of the musical score consists of three staves. The top staff is for the Soprano voice, the middle for the Tenor voice, and the bottom for the Bass voice. All three staves are in the key of D major (indicated by two sharps) and common time (C). The music is written in a flowing, melodic style with many eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

Med.^s Continued.

The second system of the musical score continues the piece. It also consists of three staves for Soprano, Tenor, and Bass voices. The notation continues with similar melodic patterns. At the end of the system, there are first and second endings for each voice part, indicated by the numbers '1.' and '2.' above the notes. The system ends with a double bar line and repeat signs.





23. Med.^s

Chefhunt.

Tenor.

Bass.

Med.^s

67.th Psalm Tune.

Tenor.

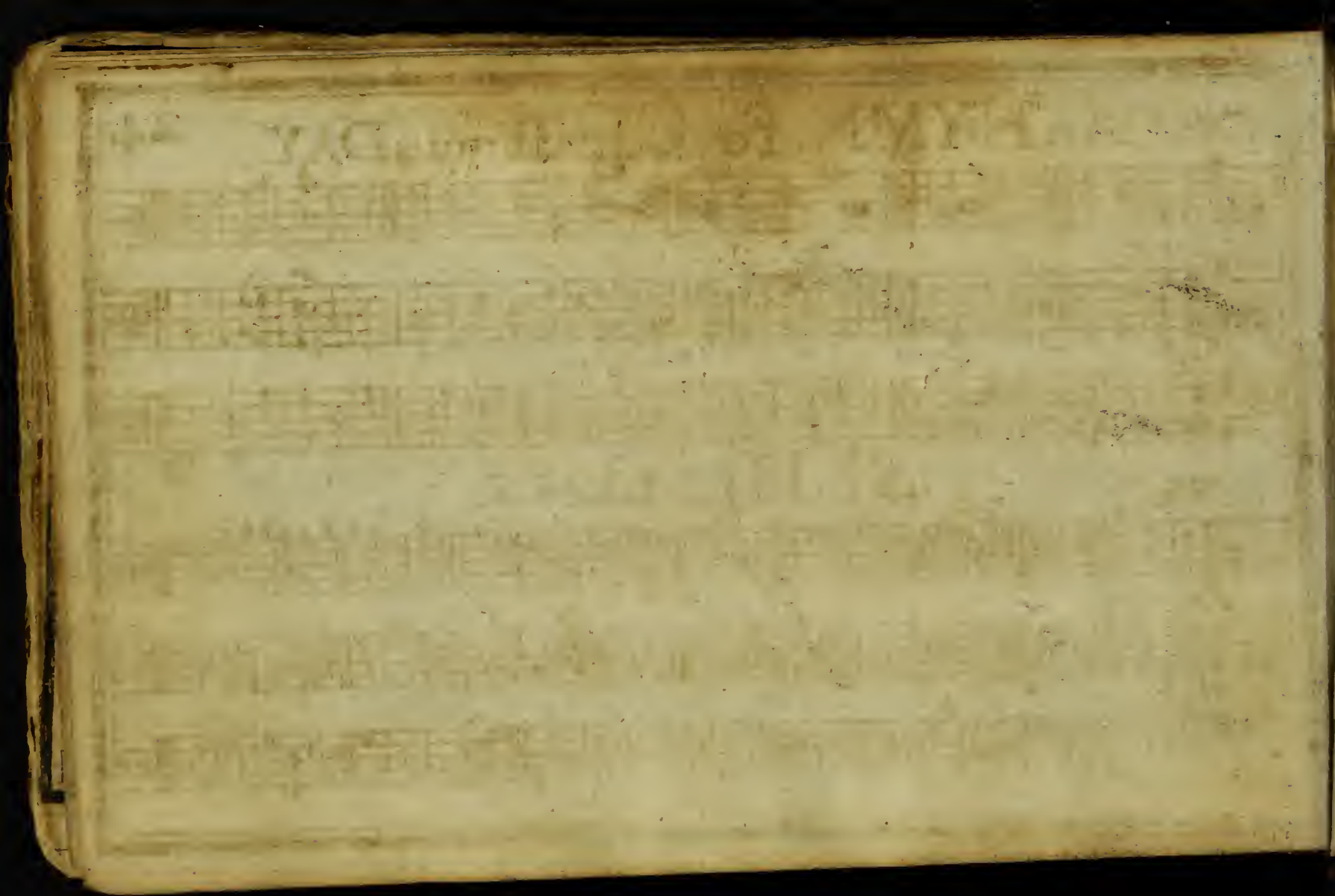
Bass.

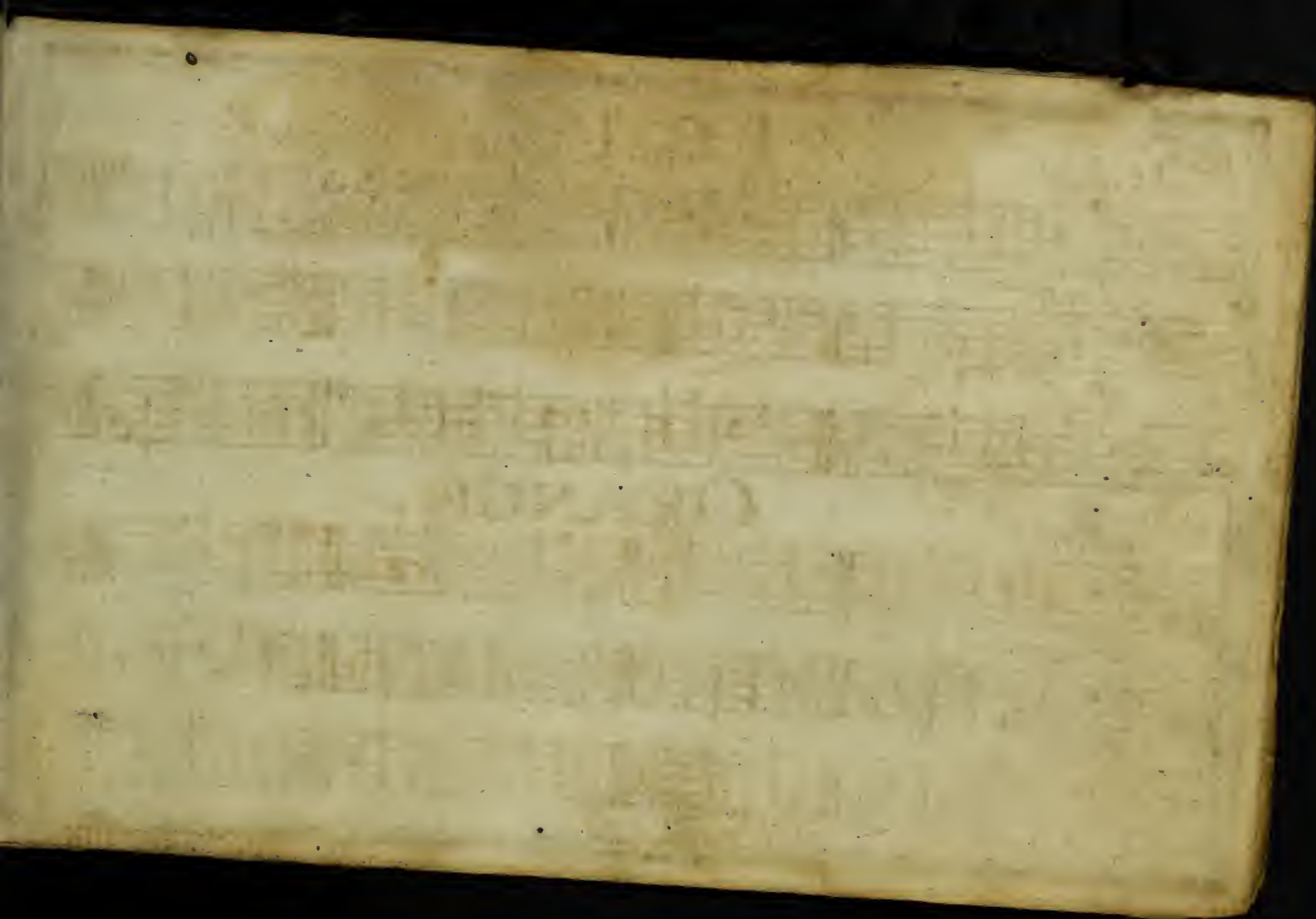
Med.^s An HYMN for Christmas DAY. 24

Handwritten musical score for three voices: Soprano (S), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/2. The music is written on three staves, each with a clef (Soprano: C-clef, Tenor: C-clef, Bass: F-clef) and a key signature of one sharp. The Soprano part begins with a treble clef and a key signature of one sharp. The Tenor and Bass parts begin with a bass clef and a key signature of one sharp. The music is written in a style typical of 18th or 19th-century manuscript notation, featuring diamond-shaped notes and a variety of rests and accidentals.

Med.^s S^t. HELLENS.

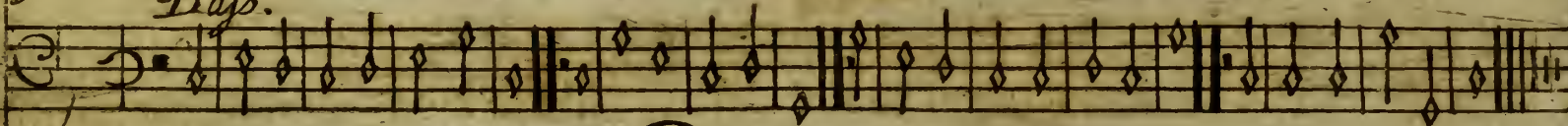
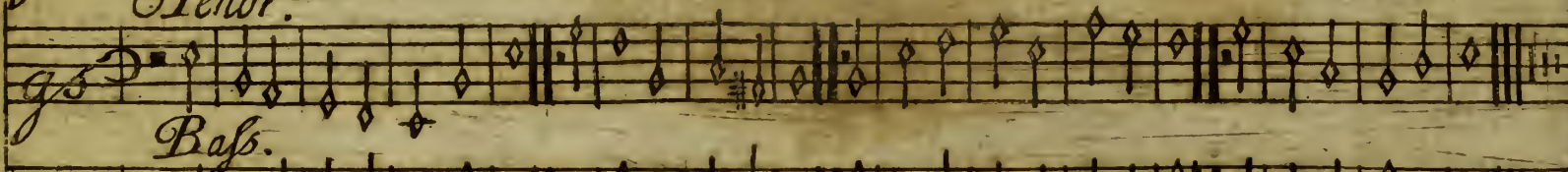
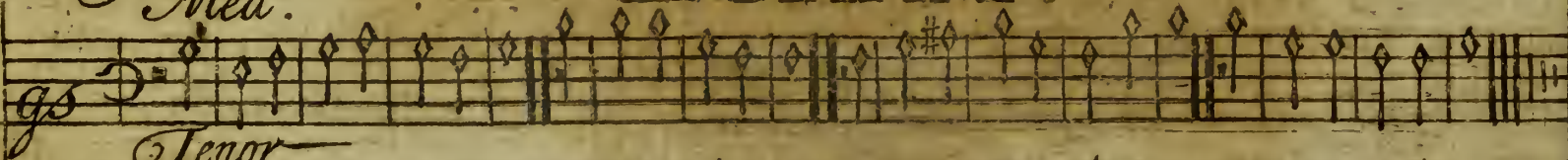
Handwritten musical score for three voices: Soprano (S), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/2. The music is written on three staves, each with a clef (Soprano: C-clef, Tenor: C-clef, Bass: F-clef) and a key signature of one sharp. The Soprano part begins with a treble clef and a key signature of one sharp. The Tenor and Bass parts begin with a bass clef and a key signature of one sharp. The music is written in a style typical of 18th or 19th-century manuscript notation, featuring diamond-shaped notes and a variety of rests and accidentals.





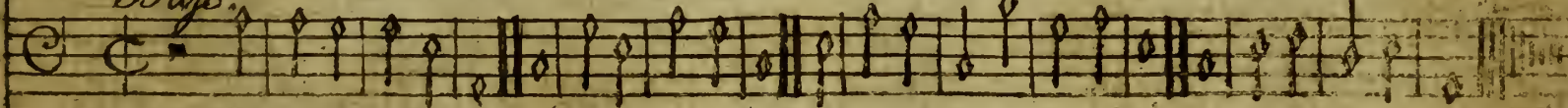
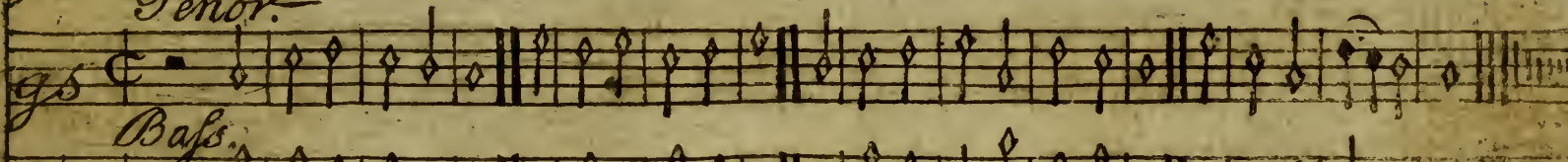
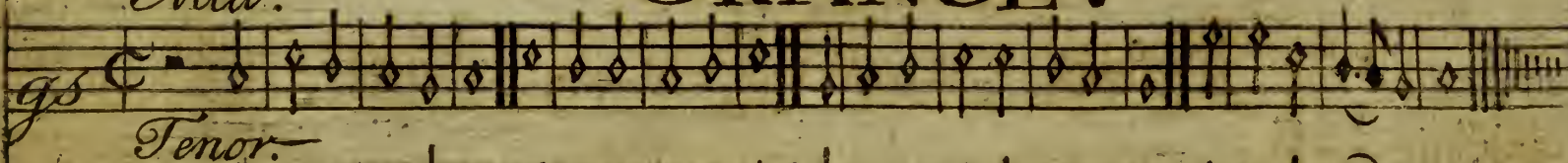
25. *Med.*

EGHAM.

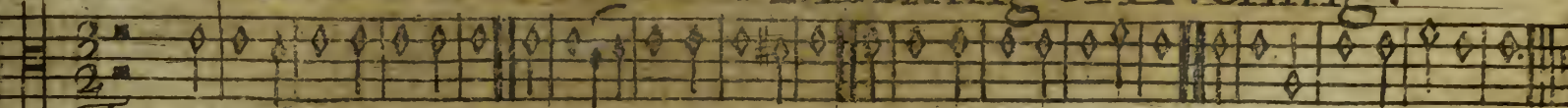


Med.

ORANGE.



Med.^s An HYMN for Morning or Evening. 26.



Tenor.

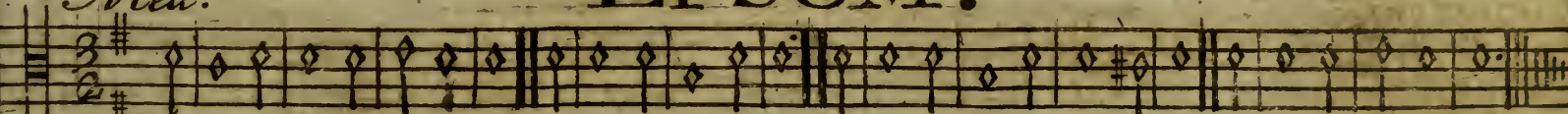


Bass.

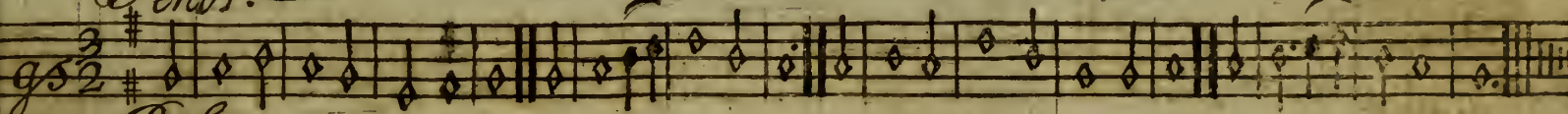


EPSOM.

Med.^s

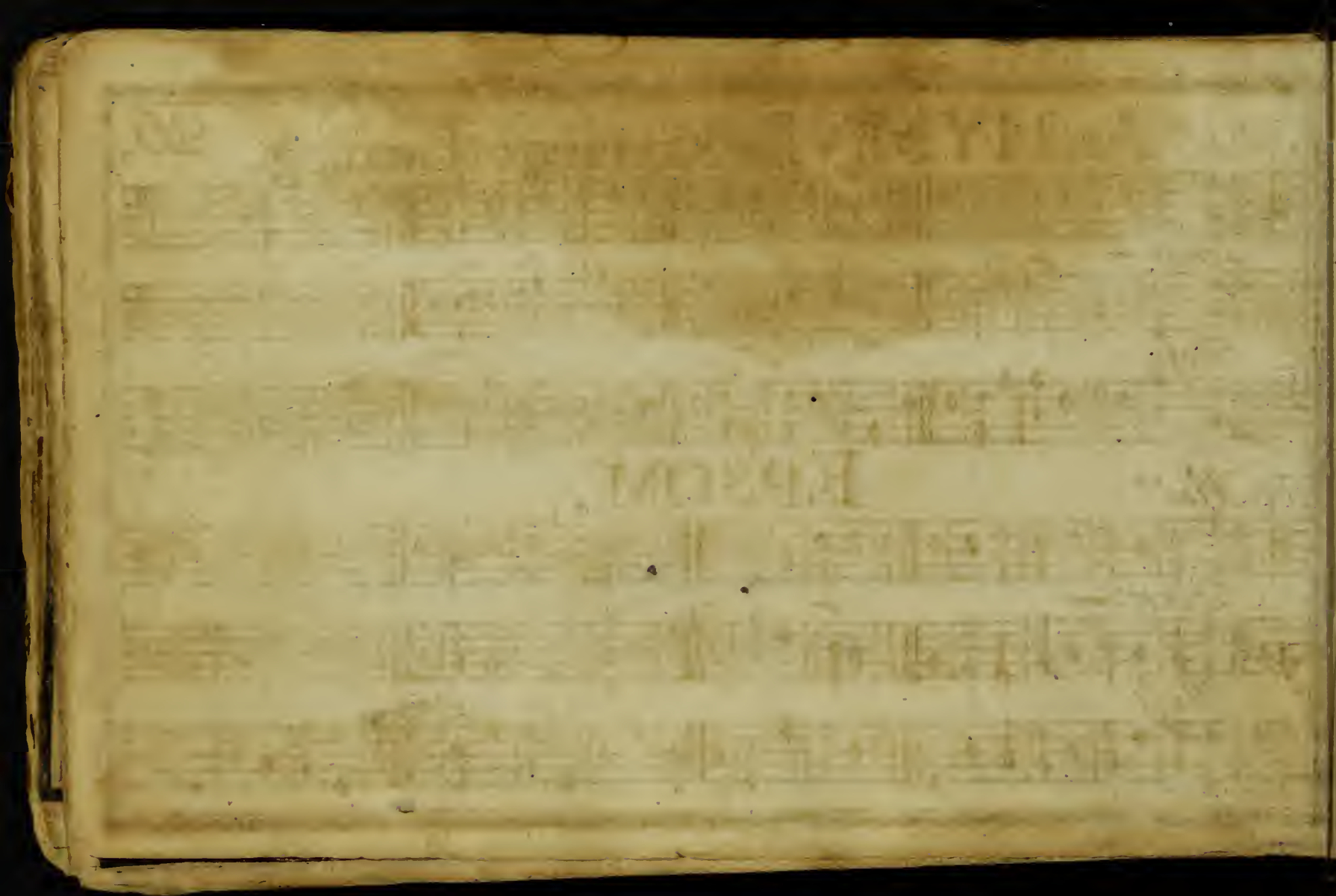


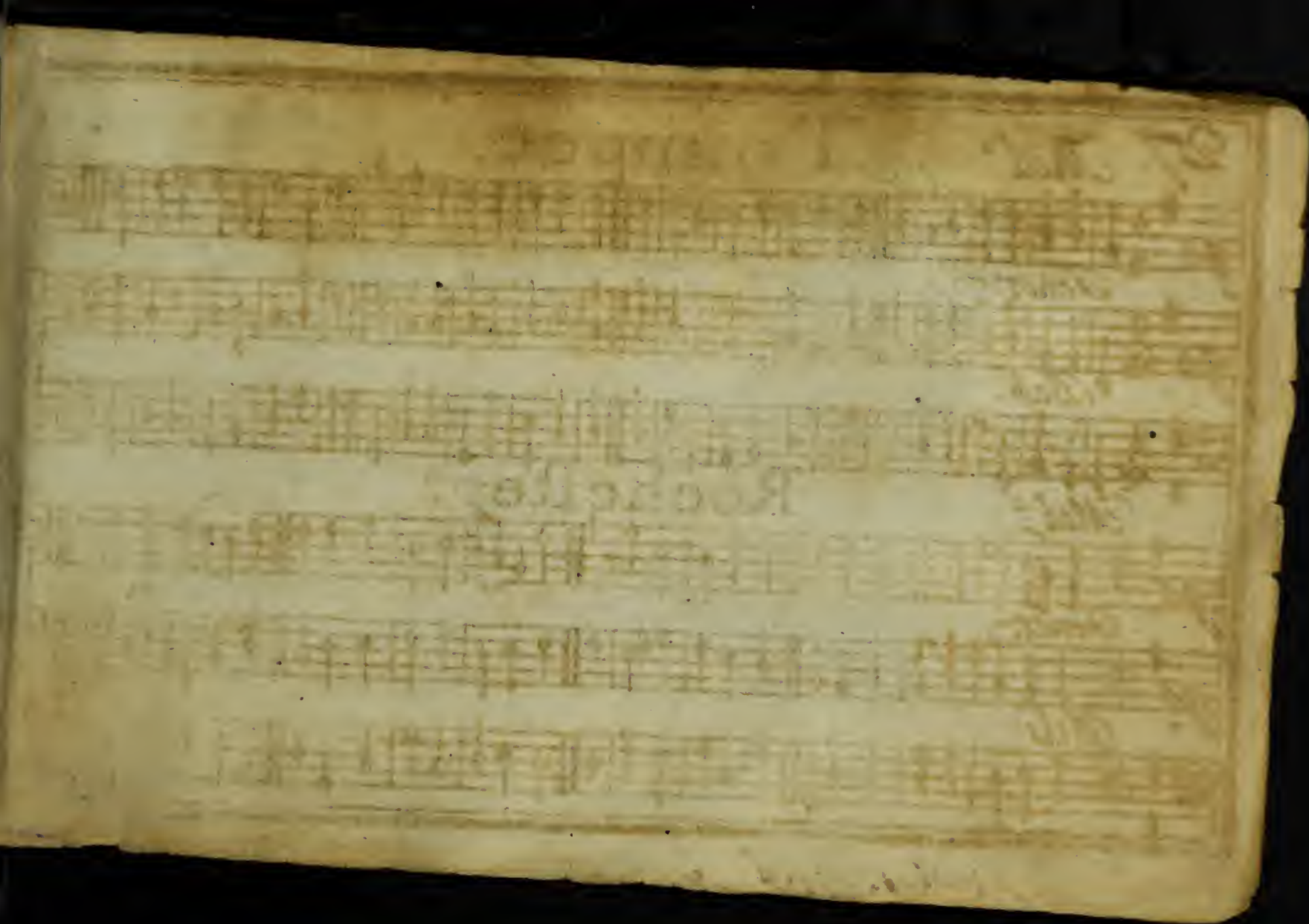
Tenor.



Bass.





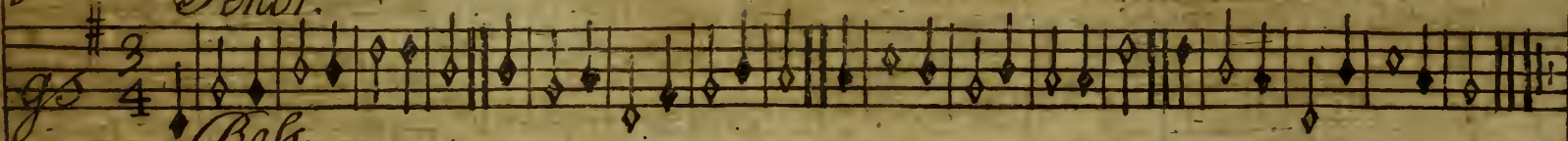


27. Med.^s

Trumpet.



Tenor.

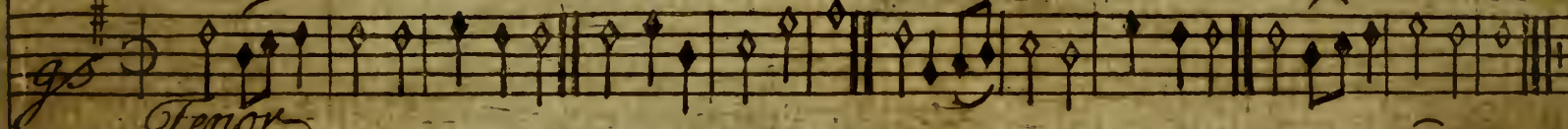


Bass.



Med.^s

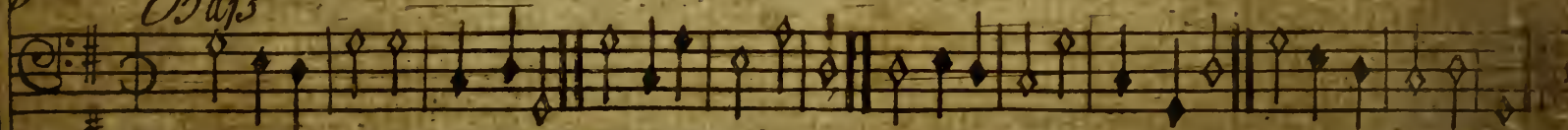
Rochester.



Tenor.



Bass.

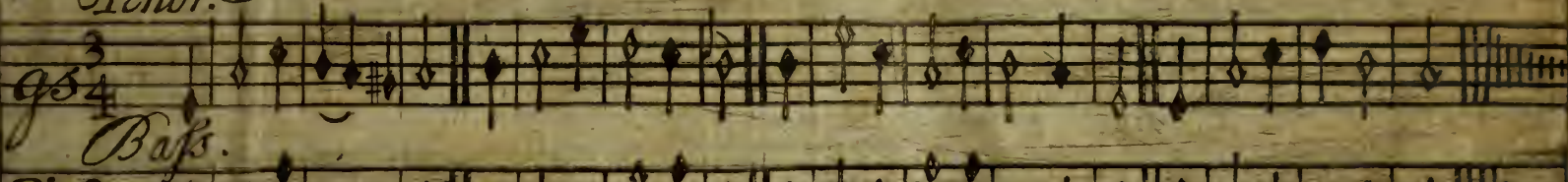
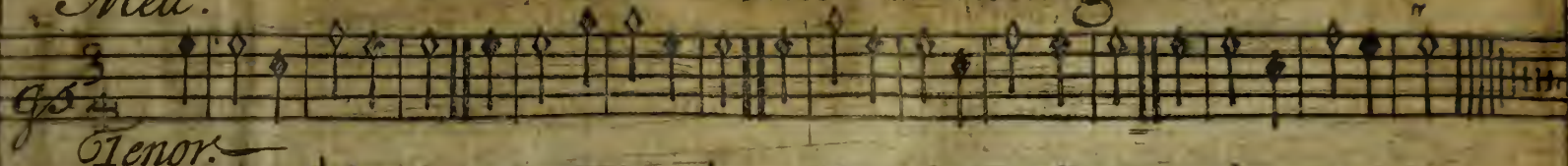


Trumpet & Bass

Med.^s

Little Marlborough.

28.



Med.^s

A Funeral Thought.

